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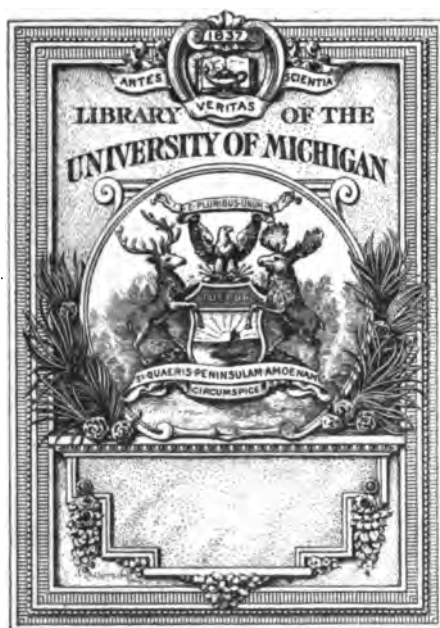
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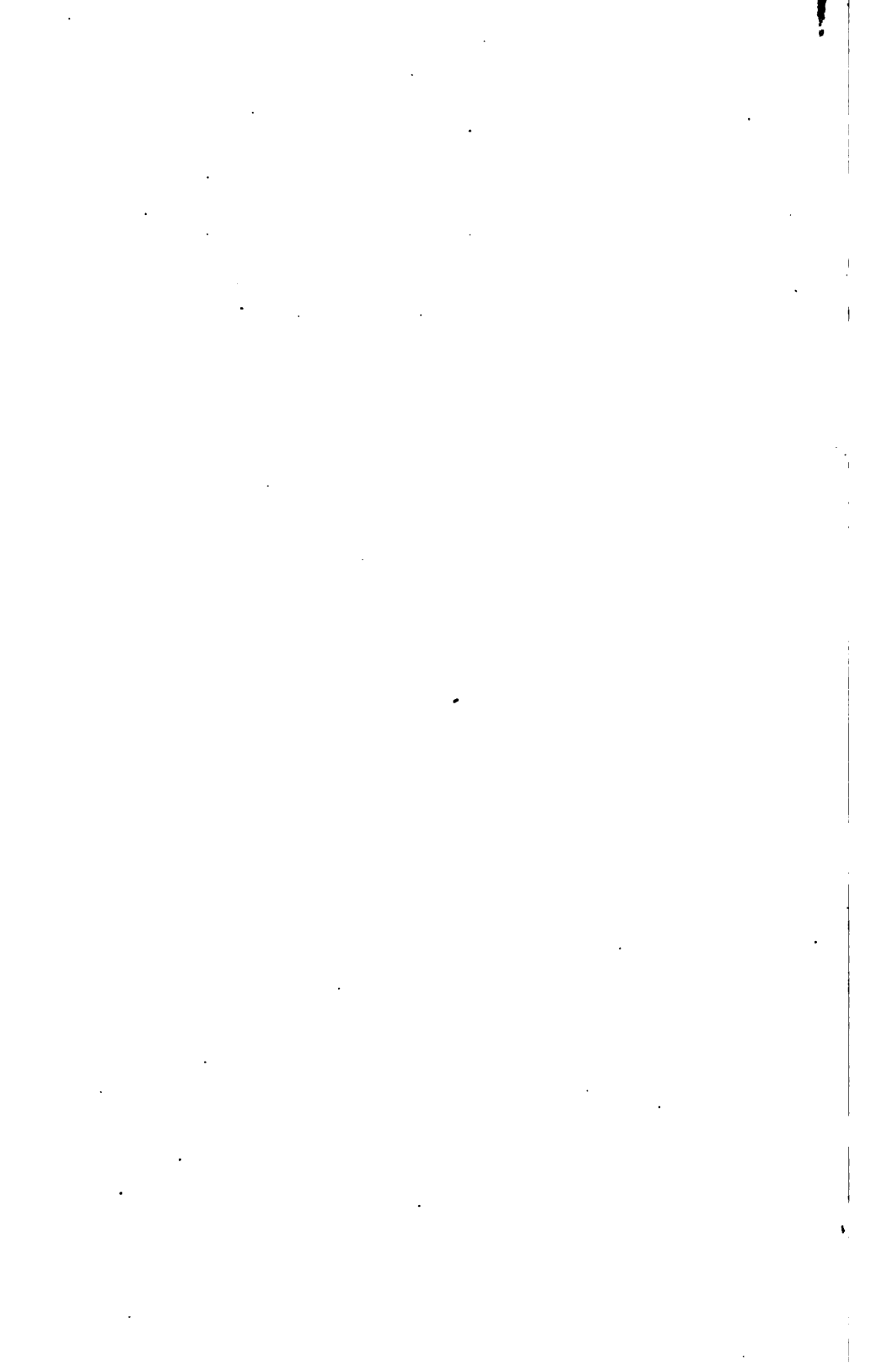
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THE  
ECCLESIOLOGIST

104351

(NEW SERIES VOLUME XIII)

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*"Surge igitur et fac et erit Dominus tecum"*

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# THE ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. CVI.—FEBRUARY, 1855.

(NEW SERIES, NO. LXX.)

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## INTENDED CATHEDRAL AT LILLE.

WE have from time to time recorded the progress of the ecclesiological movement in France. When first we considered it, it was like the same good cause in England, struggling for the recognition of its position; now, in France as in England, that position is won completely and incontestably, and the question actually at stake is, the use to be made of the victory. It is our pleasurable duty this day to bring before our readers a tangible proof, upon the largest material scale, of this fact. In so doing we not only consult our own taste, but we fulfil a request specially made to us by the commission appointed to carry out the work, that we should communicate the tidings to the ecclesiological public of England, and urge (which we *ex animo* do) that assistance on its part which, as we shall explain, it is enabled to give.

Considering its size and its importance, both as a fortification of the first class, a thriving manufacturing town, and now the point of divergence of the railroad from Calais to Paris on the one side, and Belgium and Germany (Europe, in short) on the other, Lille has been hitherto singularly poor in its churches. It contains a few not remarkable of the Renaissance, and two in Pointed; the one, S. Catherine, a very inferior Flamboyant structure,—the other, S. Maurice, already described in our pages, a rather large building, noticeable in several of its features, but yet hardly "up to the mark" as the principal church of such a city as Lille.

The existence of this deficiency has recently been pressed upon the attention of the authorities by the addition of the style of "Lille" to the designation of the prelate in whose diocese it stands, heretofore known simply as Archbishop of Cambrai. This of course points to the possibility of there being some day a Bishop of Lille *simpliciter*, an honour which, in spite of its importance in other ways, that locality has never hitherto attained.

In anticipation of this event, and as a measure of church extension for the town itself, the inhabitants have resolved to erect "a monu-

mental church, under the dedication of "Notre Dame de la Treille, patroness of their city, and S. Peter"; and the commission appointed to carry out the works "makes an appeal to the artists of France and foreign countries, who may be desirous of attaching their names to this religious enterprise." They are called upon to furnish "a complete plan, under the triple heads of architecture, sculpture, and interior decoration—a plan which shall embody a great idea of Catholic æsthetics." In so doing, however, the commission reserves to itself the power of building, in the first instance, the main building alone, and of postponing the secondary portions. The site is to be between the ancient circus and the canal, as indicated upon the plan issued together with the printed prospectus. As the ground is to be cleared and levelled, the architects, it is stated, need not trouble themselves as to the locality involving any peculiarity which can affect the plans.

"The style of the monument must recall the beautiful edifices, simple at once and imposing, of the first half of the thirteenth century. This church, of which the length is to be from 100 to 110 metres," (i. e., from about 330 to 365 feet,) "must exhibit one or two towers, surmounted by spires, three deeply-recessed portals, a nave and two aisles (*trois nefs*), single transepts, a choir, a sanctuary and apsidal chapels, separated from the sanctuary by the aisle; the chapel at the extreme east end," (*placé dans le axe du chœur*), "and to be dedicated to the Blessed Virgin, must have more importance given to it than the others. A triforium must run round the nave, the choir, and the sanctuary."

"The choir must be sufficiently spacious to allow of the development of processions, and of the solemnities of (Roman) Catholic worship; and to afford personal accommodation for a cathedral chapter, in case Lille should one day become a Bishop's see. The buildings are also to comprise a large hall for meetings; two sacristies, one for the clergy, and the other for the choir-men and chorister-boys; a hall for catechising, and some small rooms for the use of the bishop, the preacher, the sacristan, &c.,—the latter" (the sacristan's apartment), "*as much as possible* to command a view of the interior of the church. Without deviating from the stipulation of economy, to which they must conform, the competitors may perhaps be able to combine these accessory buildings together in the construction of a cloister. They may likewise profitably study the plan of a parvise in front of the principal portal, in case means should be found to devote to this construction the ground" (removed in the levelling) "which is not being actually disposed of. A crypt must be sunk beneath the choir, with easy approaches, for the preservation of the relics. The baptistery and the funeral chapels must be placed close to the entrance, and be sufficiently spacious.

"The commission proposes brick as the preferable material for the massive constructions, the walls and the vaulting; the stone of Vergelet and Hordain for all the portions which are to exhibit mouldings and sculpture, and grit for the basements. The cost of the entire work must not exceed 3,000,000 francs, (about £120,000,) exclusive of the price of the site, the painted glass, and the fittings.

"The competitors must exhibit a general plan to the scale of five millimetres to the metre" (200th full size), "also a detailed plan" (*plan*

*détaillé*) a front and a side elevation, two sections, one longitudinal and the other transverse, all on the scale of a centimetre the metre" (100th full size). "The details, such as bases, capitals, arch-vaults, bosses, pinnacles, sections of mouldings, foliage, &c., must be figured in these drawings at a scale of ten centimetres the metre (10th full size). The competitors must also send in an approximate estimate of the cost, according to the scale of prices affixed to the prospectus."

"The painted glass, the altars, the pulpit, the raised seat for the authorities" (*banc d'œuvre*), "the stalls, the lettern, the organ and its case, the confessionals, the font, the holy-water stoups, the metal screenwork, and the paving, are to be separately designed and specified for, and also separately adjudicated. The high altar in painted stone, surmounted by a tabernacle and a perpetual exposition, must be covered by a ciborium. Grills in wrought iron must enclose the sanctuary, and the choir must have two rows of stalls. Two ambos, for the reading of the gospel and the epistle, must be placed at the entrance of the choir. The competitors must furnish designs for a subject pavement (*dallage historié*) for the sanctuary, composed of coloured substances encausted in hard stone. The organ must be placed on a tribune at the entrance of the church. Independently of the design for the high altar, the competitors must exhibit at least one design for the small altars of the chapels of the apse. Regarding the painted glass, it will be sufficient to present two designs; one for a window containing figures, and the other for a grisaille. All these designs of fittings must be on a scale of ten centimetres the metre, and may be simply in outline."

"The decision of the jury shall be on the *ensemble* of the architectural designs and those of the fittings; nevertheless, the commission will at first adopt a definitive resolution concerning the architecture only. The wish of the commission is to entrust the execution of the work to the author of the best design; nevertheless, it does not at present bind itself to any formal engagement to that effect."

"The author of the first design will receive an advance of 10,000 francs, to be deducted at the rate of 1,000 francs per annum from his percentage. If he should not be selected for the execution of the work, he will receive a prize of 6,000 francs. There are to be second and third prizes of 4,000 francs and 3,000 francs."

"If the architect whose design shall be selected does not reside at Lille, or will not establish his domicile there, he must have upon the spot an inspector, himself an architect, to act as his deputy in superintending the works. This inspector must, previously to entering upon his duties, receive the approval of the commission, which in all cases reserves to itself the right of ultimate direction, and of fixing the successive periods of the execution of the works."

"The percentage of the architect is paid at five per cent. on the first million expended, four per cent. for the second, and three per cent. for all subsequently. He must defray all costs of agency in the same."

"The designs for the architecture and the fittings sent into the commission must be deposited at the office of the secretary of the commission at Lille, before December 1, 1855."

"The designs of the competitors must be anonymous, but must have a motto and a number, to be repeated on the corner of a sealed letter, containing the Christian and surname, designation, and abode of the author of the designs."

"The unsuccessful designs must be removed within a month after the adjudication of the jury. *The prize designs shall be the property of the commission.*"

"The architects of France and other countries may procure the prospectus, the scale of prices, and the plan at the secretary's office, 102, Rue Royale, Lille, and from the members of the jury."

The jury, we are glad to observe, is composed of names well known in England, as abroad, for their ecclesiological attainments,—viz.: M. de Contencin (directeur-general des Cultes), M. D'Anstaing, M. de Caumont, M. Didron, M. le Père Martin, and M. Reichensperger. Mr. Dolman, of New Bond Street, is also named as having copies of the prospectus, &c., for distribution. We have ourselves deposited a copy with Mr. Bruce Allen, at the Architectural Museum, Canon Row, begging him to allow reference to it to those architects who may desire more fully to study the conditions.

The scale of prices appears very ample and minute. From the plan annexed to the prospectus, the new church will apparently stand, in respect to the canal, much as Lichfield cathedral does towards the water, which contributes so much to its picturesque effect.

It will require, we are convinced, very little exhortation on our part to induce our architects to enter into a competition so interesting and important. The objections which undoubtedly exist to architects of our communion undertaking church work for Roman Catholics in England, do not find place in the present instance. On the other hand the European nature of this competition, the magnitude of the building proposed, its advantageous locality, alike from the intrinsic size and importance of Lille itself and its condition of a half-way town of Europe, and the high character of the adjudicators, comprising names known in France, Belgium, and Rhenish Prussia, remove the present from the ordinary category of, and therefore the ordinary objections to, competitions. The invitation privately given by two members of the commission, M. le Comte de Melun, and M. le Comte A. de Caulaincourt, and by a very distinguished person on the jury (the R. Père Martin), to the architects of England, through one of our own committee, was most frank and cordial, indicating a real wish that they might be represented, and pledging entire fair play.

The ample time allowed to mature the designs is likewise a satisfactory feature in the plan.

It is, of course, almost intrusive in us to remind our readers that the peculiarities of *French Pointed*, its square abaci, &c., ought to characterise the designs; not to mention the general plan of an apsidal church, with radiating chapels, which is assumed as axiomatic in the prospectus.

It will not be overlooked that the prospectus likewise takes for granted the peculiar national type of choir enclosure, viz., grills of wrought iron. It also calls for a design of the species of pavement

which has won more favour with French ecclesiologists than encaustic tiles, viz., coloured mortar, inlaid into incised stones, of which so remarkable a specimen exists at Canterbury Cathedral, in the pavement beyond the present reredos, east of which formerly stood the shrine of S. Thomas, which it was intended to adorn.

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## MOVEABLE BENCHES OR CHAIRS.

*To the Editor of the Ecclesiologist.*

SIR,—I must trust to your indulgence to one, who has not before intruded himself on your readers, for space for a few remarks on the great controversy between moveable chairs and benches. Like an Irishman in a street row, I cannot pass by without having a hand in the fray; and the fallacies in the arguments of "*Londinensis*" and "*Ruricola*" would be sufficiently provocative to a less combative temperament than mine.

One difficulty meets an advocate of benches at the outset. Though the *objections* to chairs are ingeniously met, it is very hard to find what *advantages* are even claimed for them. Such as they are, however, they may be ranged as follows. The use of chairs is supposed to facilitate processions. Now if the church be full, it is obvious that it will be easier to march in procession where there are benches, which imply gangways, than where there are chairs, which exclude them. On Christmas Eve I witnessed a procession in a crowded S. Pancras church, with which "*Londinensis*" is possibly not unacquainted. It did not strike me that the ceremony would have been more edifying, if instead of moving along the gangways it had had to hew its way through a phalanx of four-legged chairs. With respect to processions in an empty church, it may be that chairs, being more easily moved, have a slight preference. But, considering the present state and prospects of the Anglican Church, this is a consideration which may be profitably reserved to influence the readers of the *Ecclesiologist* in the year 1905; till then we may rest content with Mrs. Glass's world-famous wisdom, first catch your processions.

2. The next plea is, that a church in which chairs are used looks better when there is nobody inside it, than a benched church. The author of this argument would, I presume, buy a hack because he went well, *except* when somebody was on his back. Churches, I submit, are made to look well when they are full, not when they are empty: their decorations are intended to impress worshipping congregations, not lionising connoisseurs. And no one asserts that a congregation seated in chairs looks better than one in benches.

3. The next argument is easy to state, very hard to interpret. It is said that chairs give "life and elasticity to worship." Now, if locomotion were part of our ritual, or if it were desirable that we should go and chat with our acquaintances "between the acts," I quite



see the advantage of chairs. Velocipedes would be better still. But as for the sake of his neighbours, if not his own, it is desirable that a man should stick to his place when he has once chosen it, as long as he remains in church, I cannot comprehend how the fact of its continuity or discontinuity with that of his neighbour's can affect the "life and elasticity of his worship."

4. The last argument is one which I must leave to the surprise of your readers. "*Londinensis*" is explaining how the chair system makes the continental churches more attractive than our own: "On the continent a church is an open, inviting place; you may go in and feel at home there; you may look at the pictures if you please, . . . or you may take a chair and sit down and read"—or light a cigar possibly? These are comfortable uses for a church, which are not sufficiently remembered. We are in want of a National Gallery just now, and the cry is all for public libraries; and just in the nick of time there are the city churches waiting to be demolished. Was there ever a happier adaptation of the supply to the demand? "*Londinensis*" should really communicate with Lord Harrowby.

And now I will turn from these equivocal advantages to the very formidable objections. Your correspondents admit that "benches economise space." But I hardly think they duly appreciate the extent to which this is the case. Pack a number of square chairs as you will—unless you arrange them in parallels, which "*Ruricola*" repudiates—and they will occupy much more room than benches. But, if you leave this packing to the chance will and whim of each new comer, the amount of space wasted by interstices, and crannies, and diverging angles will be incalculable. But beyond this, the great difficulty of a provision for kneeling will halve the remaining available room, whether you give two chairs to each worshipper, or compel each man to turn his own chair round; for in the latter case you must allow him in addition at least his own area to revolve in. So that you will buy your "life and elasticity" by *at least* halving the church accommodation. Your correspondents treat this difficulty very lightly. "*Londinensis*" "is very much inclined to kick this whole idea of church accommodation," and "*Ruricola*" thinks "that such unmanageable crowds are perhaps not often wanted in our churches." Do they forget the fearful disclosures of the census? that counting up all religions, only 29 per cent. of the metropolitan population can attend any worship at all? in other words (admitting Mr. Mann's assumption, that only 52 per cent. could go to church even were there room), that half of the immortal souls in London, for want of this despised "accommodation," are as though the Gospel had never been preached. "Do not," says "*Londinensis*," "cramp and destroy the life and elasticity of worship for the sake of a little more misnamed accommodation: there is such a thing as *propter vitam vivendi perdere causas*." The "*vivendi cause*"—the objects of church accommodation—are, then, in his judgment, not, as we used to think, that the Gospel might be preached and the bread of life dispensed to our heathen millions, but that churches may be inviting places where people can come in and look at pictures, or sit down and read a book!

"Ruricola" would always be an advocate "for much larger churches and much more frequent services," like the west end doctor who used to give advice gratis to the poor, and recommended to his tattered patients "a summer trip to Baden-Baden." The number of churches *absolutely needed* in England and Wales, setting aside the luxuries of "lively and elastic" chair worship, which as I have shown, would require double room, is 580. Assuming the cost of each to be not less than £1000, they would require £580,000; and a Priest to each at a stipend of £150 would involve an outlay of £87,000; or a capital sum of £2,671,000, which with the £580,000 for building is equal to £3,451,000. When this sum has been supplied, "Ruricola" may begin to think of "allowing space for two chairs to each worshipper." But while Churchmen are straining, and vainly straining every nerve to double our church accommodation, we cannot consent to halve it, that our churches, when empty, may look well to the eyes of a connoisseur.

But to set aside the question of accommodation, and to come to that of convenience and æsthetics, whichever way you deal with it; the question of kneeling is a hopeless obstacle to the use of chairs. Some stern ascetics, with souls and bodies superior to rheumatism and housemaids' knees, suggest that the worshippers should kneel where they are, on the cold bare stone. But I fear this view, however exalted, is simply impracticable. It is hardly enough now that we can coax or bully our people into kneeling at all. The vicarious asceticism of the Clergy, who with well cushioned stools for themselves in the choir, chasten the flesh of the laity with boards and matting, may even now be traced in many a lounging and irreverent attitude. But if you tell people that they shall kneel on the stone or not at all, there is little doubt which alternative they will choose. There remains "Ruricola's" favoured plan, the turning the chairs to kneel. Now though you may tell people that they ought to leave room for each other to turn their chairs, they practically never will. On crowded days, here and there one will leave room to turn easily, a great number will be hopelessly jammed, and the remainder will turn, if they turn at all, only after severe collisions and desperate struggles with the adjoining furniture. The clatter of clashing chair-legs, the jostle of simultaneously pirouetting worshippers, the muttered apologies, and the smothered grumbings, will make a din that will doubtless add to the "life and elasticity of the worship," much the sort of "life" that may be met with in the crush room at the opera. And conceive the variety of positions which these varied results will entail. Let us glance at a group of the congregation as they will appear when the Creed and the succeeding scuffle are over, and each man has subsided into the position he intends to occupy during the Litany. A., a labouring man, is one of the happy few who has succeeded in turning his chair, and is therefore kneeling in the prescribed position; while behind him B., a zealous lady, has got her chair jammed, and is kneeling on the floor, whereby she will catch the rheumatism, and gets A.'s hobnailed boots into her chest. C., whose chair is also jammed, preferring comfort to propriety, kneels on his chair with his back to the

altar, and thereby brings his nose in a vertical line over D.'s head, who is kneeling forward beneath him, and whom he soon discovers to be but partially acquainted with soap and water. If, under these circumstances, C. attends to his prayers, C. is a philosopher. The mingling of rich and poor is pretty in idea, but not fragrant in practice. E. meanwhile eludes the danger by standing up and hiding his head in his hat, according to the peculiar rite of the Anglican Church. F. cuts the knot by comfortably sitting still; and G., a moderate man, who wishes to strike a mean, be reverent, and yet avoid the rheumatism, keeps his knees within two inches of the ground, maintaining the while a painful equilibrium by a convulsive adhesion to half an inch of chair. Are these postures unlikely if we consider the habits of an English congregation? or is this the "elasticity" "Londinensis" pines for?

To sum up; the arguments of my opponents seem more to aim at the beauty of the empty church than the fitness for its purposes of the full one; and therefore they seem to me inadmissible in a country where the churches are too few for their usefulness to be sacrificed to their appearance.

I have the honour to remain,

Your obedient servant,

A PRACTICAL MAN.

## ARMAGH CATHEDRAL.

THERE is in all probability hardly one among the more famous cathedrals in Europe about which our readers generally speaking have vaguer ideas than the metropolitical church of All Ireland,<sup>1</sup> and yet no warm-hearted Churchman can be ignorant of the fact that Armagh cathedral has been most sumptuously restored, through the singular munificence of its actual Primate. This is one of the many instances of the great ignorance existing in England of all Irish concerns which has been so effectual an element in the misfortunes of that anomalous country. Let it be our part to aid in dispelling that ignorance as far as the present case is concerned, by giving some description of a cathedral in the British Isles, founded more than fourteen centuries ago, while the old Roman empire in the west was still a contemporary institution. Dr. Petrie's most erudite work upon the Ancient Ecclesiastical Architecture of Ireland establishes that the church reared at Armagh by S. Patrick, in 444 or 445, to be the mother church of Ireland, was of stone. This stands upon the site of the actual cathedral, and, in all probability, some portion of its fabric, some space at least of its foundations, is incorporated, could we

<sup>1</sup> The Archbishop of Armagh is "Primate of All Ireland"; the Archbishop of Dublin "Primate of Ireland." Currently the Archbishop of Armagh, both of the Anglican and Roman Communions, is called distinctively "The Primate," and each successive holder of the See is known as Primate Ussher, Primate Bramhall, &c., while the two Archbishops of Dublin are similarly κατ' ἐξέχην, "Archbishop."

but identify them, in the existing building. Dr. Petrie, in the earlier portion of his history, while alluding to the length, (140 ft.) assigned to the church in the tripartite life of S. Patrick, points out how much more spacious this was than the usual Irish churches of that period, of which he establishes that 60 ft. was the usual length, though some were as large as 80; and he remarks with some exultation that through all the vicissitudes of its career, an approximate adherence to this scale has been preserved. Later, however, in the work, he contends that the 140 ft. in question must have been by an error assumed as the length of the building, while in reality they were the measure of the diameter of the *Rath*, or sacred enclosure, which, as we know, S. Patrick laid out around his sacred building of Armagh, comprising a group of two other churches besides the cathedral. In making this statement Dr. Petrie does not refer to the former passage, but we suppose that it must be assumed as indicating a change in his views. We need hardly observe that the Irish custom resembled the present use of the Eastern Church, in grouping a number of small detached churches or chapels together on sites of peculiar reverence, instead of collecting them under one roof as the chapels of one mighty minster. Thus the ruins of the sacred buildings of the ancient see of Glendalough are known as the Seven Churches; so also is Clonmacnoise.

Be this as it may, Armagh cathedral is at present a cruciform structure, with high-pitched roofs built of a reddish sandstone, 192 feet in external length (183 internally), and 119 broad at the transepts, magnificently situated on the very crown of a steep hill falling rapidly on all sides, particularly to the east, round which on all sides the buildings of the city cluster. The building itself exhibits in its different parts specimens of all the three styles of Pointed architecture. The nave is of five bays with aisles, while the transepts and the constructional choir are destitute of aisles. The low solid tower crowns the lantern: no vestige of chapter-house, or attached chapel exists, to break the simplicity of the ground-plan, and it is very probable that none ever existed, the old Irish feeling having all along prevailed in the construction of this church, as it did not in, e.g. the foreignising S. Patrick, Dublin, with its triple eastern chapels and its chapelled transepts. But—to return to Armagh cathedral—it will be the simplest course for us to incorporate the architectural into the ecclesiological description—first picturing the degradation in which the munificent Primate found it, and then describing it as it is, and so noticing the style of each successive portion.

The church, as it is well known, was burnt by that desperate chieftain, Shane O’Nial (or O’Neil) in Queen Elizabeth’s reign, during the civil war, in which he commanded on the Irish side. It lay in ruins till the Primacy of Christopher Hampton, which commenced in 1613. This munificent Prelate (so writes Stuart in his painstaking History of Armagh,) “repaired the cathedral which Shane O’Nial had ruined. He adorned the south and north walls of this edifice with Gothic windows, roofed the south and north aisles, made platforms in both sides of the church, rebuilt the steeple, and recast the great bell of the cathedral.” In the interim—that is to say, in the latter part of Queen

Elizabeth's reign—the Culdee Friars (or Monks), then dying out, continued to officiate in the choir of the cathedral: a fact recorded by no less an authority than the great Ussher (himself the nephew of an earlier Primate Ussher, and born in 1580,) who states that these Friars had performed Divine Service there within his memory.<sup>1</sup>

Again the cathedral was burnt down, and again by another O'Neil—Sir Phelim—in the rebellion of 1641, with an atrocious massacre of the inhabitants of the city. The next restoration, planned by the great Bramhall, was carried out by his successor, Margetson, a most worthy Prelate. The next eminent archiepiscopal benefactor (more zealous, we fear, than learned in ecclesiology,) to Armagh cathedral was the munificent Lord Rokeby, or as he was generally called "Primate Robinson," at the close of the last century. To quote Stuart: "His Grace commenced his improvements, by slating the western aisle (i.e., the nave,) which had been previously shingled, and by fitting it up in a more complete manner for Divine service. It is to be lamented that in effecting this latter object, he removed the ancient and beautiful tracery windows, which had adorned the building, and substituted the present inelegant lights in their place": *en revanche*, in "1782, Primate Robinson determined to build a tower in the cathedral of Armagh, in imitation of that of Magdalen College in Oxford." The architect, a Mr. Cooley, carried on the work, which was to have been 101 feet in height, till the new tower had risen 60 feet above the roof of the cathedral, when the north-west pier and adjacent arches showed signs of giving way. The arches were accordingly built up, and additional buttresses raised, and the work would have gone on but for the fears of some old ladies, out of respect to whom the Primate pulled down the entire tower. Mr. Cooley's successor, a Mr. Johnston, in 1786 reinstated a copy of the original tower, only introducing two instead of one window, in each face, and crowning it with a low spire which no longer exists. Primate Robinson then contemplated raising the copy of the Magdalen tower at the west end, but died before carrying out the design.

The result of all these various destructions and restorations, in times of ecclesiological ignorance, was that when the present Primate, Lord John George Beresford, undertook the restoration of the cathedral, it was in a state which would have discredited a country church. The choir was completely walled off from the remaining cathedral, and only used on rare occasions. The ordinary services were said in the nave, the altar being placed against the west door! The building was crammed with pews, the Lay-Vicars were placed in a gallery, the Chapter and Priest-Vicars in one large pew. The walls above the pillars leaned fearfully: the traceried windows, as we have seen, had perished.

The Primate determined to put a speedy end to this disgraceful state of things, and took the great work in hand in the year 1834. The then most eminent ecclesiological architect was the late Mr. Cottingham, who had not long before carried out the costly resto-

<sup>1</sup> The suppression of monasteries was not carried out in Ireland as it was in England. The Franciscans, e.g. retained possession of Fowre Abbey, Westmeath, till the time of Cromwell.

ration of Magdalen College chapel—the material memorial of the patriarchal Routh—and to him, accordingly, Armagh cathedral was confided. A public subscription was started, but the general response did not correspond to the magnitude and interest of the enterprise, and the princely Archbishop ultimately completed the restoration at chiefly his own cost, expending out of his own purse between £30,000 and £40,000 in addition to the countless other acts of charity and of public-spirited generosity which stamp his Primacy.

The regeneration of Armagh cathedral was commenced, as we have seen, five years before our institution, and, of course, under a very different condition of ecclesiological knowledge to that at present presiding over cathedral restorations. It is almost superfluous therefore to apprise our readers that, as a matter of course, the modern arrangement of using the space within the screen for the auditorium of the laity as well as the chorus of the clerks was not departed from, and that an unencumbered nave was considered indispensable to give a cathedral effect to the whole.

The bold mechanical skill exhibited by Mr. Cottingham in rebuilding the piers of the tower, and in restoring the nave-arcade to its perpendicularity, was deserving of the highest praise, and his instructions to make the restoration archæologically correct were most precise; and in about seven years, the work was completed much as we now behold it, with the exception of the painted glass and of some other features which shall be noticed as we proceed.

The nave, as we have said, is of five bays. The four to the west are unoccupied. The choir-screen, which is of stone, solid but single, is placed between the opposite pillars of the easternmost bay, throwing the latter into the ritual choir. The screen is decorated on its west side with a series of niches, while its eastern face is occupied by the stalls of the Dean, Precentor, and Prebendaries. The doors are of oak glazed. The arch on either side is divided from the aisle by open stone parclooses glazed. The stalls are of oak, with desk-fronts and metal book-decks. Beyond these as far as the lantern, are placed congregational benches facing eastward; the stalls of the dignitaries being exclusively "returned." The lantern itself is occupied by the chorus cantorum, placed antiphonally, with its separate metal desk to each seat. The architectural arrangement of the lantern deserves notice. The arches east and west are of the entire width of the nave: north and south the case is different, and the arrangement can best be described by calling on our readers to *suppose* that the transepts had once been walled up, and that subsequently the walls had been pierced by arches narrower than the width of the transept itself, and therefore leaving strips of wall east and west respectively. Whether this was an ancient arrangement or else introduced by Mr. Cottingham to strengthen the tower (or perhaps a relic of the Magdalen tower) we are not aware. It of course takes off internally from the cruciform appearance of the church, which is very conspicuous outside; at the same time it assuredly gives a certain aspect of solidity. The south transept contains congregational sittings, and till recently the organ was placed at its extremity. This was however found very inconvenient for sound, and the instrument has been

moved to a very felicitous position, being divided into two and placed against the east and west walls of the north transept, immediately adjacent to the lantern; the pipes being arranged within a well-designed open case of oak. The organist sits midway between the two portions of the instrument, his chamber being concealed from the choir by a stone parclose. The remainder of this north transept is used as the chapter-house. We may here observe that the two transepts exhibit features of First and Middle-Pointed. Their end windows are respectively of three lights, Middle-Pointed, the mullions of the southern window intersecting. While the north transept has two lancets in its western and eastern sides, the south transept has a single rather broader lancet in its eastern side alone. There is an end door to the north but not to the south transept. The lantern ceiling is flat, somewhat similar to that which Mr. Cottingham put up at Rochester.

The pulpit and the throne face each other against the north-east and south-east angles of the lantern respectively; the former is of stone, with a canopy, entered by a short staircase from the transept; the latter is of wood, also canopied. We may once for all remark that all the fittings, both in wood and stone, are of that intermediate style between Middle and Third-Pointed which usually characterises Mr. Cottingham's works.

Two steps lead up to the constructional choir, which is of three bays, with an east window of three lights, and three side ones, north and south of two lights, all with Middle-Pointed tracery. A certain solemnity is given to this portion of the church from its being groined, though the groining be in plaister. Unfortunately its seats of oak, which range longitudinally in three rows on either side, are given up to congregational use. The central gangway also is not of sufficient width. The sanctuary is railed off, and contains a solid stone altar, boldly panelled, the monogram being emblazoned in the central panel. The reredos is a series of niches. There is also a niche on either side of the east window. This window, we should remark, is externally considerably larger than it is internally. The ground on which the cathedral stands falls rapidly to the east, allowing the existence of a crypt under the choir, with the most trifling rise in the body of the cathedral. Accordingly, Mr. Cottingham has on the outside brought the window down in blank several feet below its actual internal termination at the crest line of the reredos. We need not say that we much disapprove of this architectural artifice. The walls of the choir, up to the window bases, are covered with shallow foliated panelling, the design being changed at the east end.

We now return to the nave. This portion of the cathedral exhibits specimens of the successive styles of Pointed. The western window, an unequal triplet, is of the first style. The pillars and clerestory seem transitional between Middle and Third-Pointed. The aisle windows are Perpendicular. There is no porch, and the only entrance used into the cathedral is through the west door, which is of large dimensions. The pillars are of an unusual design, being clustered of four, but *flattened* on their north and south faces. The clerestory, small and deeply recessed, is composed of two-light windows, with late flowing

tracery. The design of these windows is quite parochial, and so is their position, not situated over the apices of the successive arches so as to space the nave into regular bays, but over the pillars themselves. This clerestory was blocked up and forgotten till the late restoration. The side and west windows are of three lights, of a usual Perpendicular design. As a proof of the carefulness and cost of the restoration we may notice, that the aisle windows, from a design of Mr. Cottingham, had already been far advanced, when the accidental discovery was made of one of the original windows broken up and buried. The Primate immediately directed all the windows already executed to be abandoned, and the design of this one to be followed.

The roof of the nave is of the curious and inelegant form of a flat-tened eave, horizontal at the summit, and at the sides gradually curving to the wall plate. We conclude that it dates from Primate Margetson's restoration. Mr. Cottingham has given this roof the apparatus of a Tudor roof, dividing it into panels with mouldings and bosses of that date. The aisle roofs, which are flat, have been similarly treated.

The font stands properly in the most western bay to the south side under the arch. It is the exact fac-simile of the original. Middle-Pointed font, which being greatly mutilated, was reproduced in lieu of being patched. It is octagonal, the kneeling stone being placed on the south side. The effect of the font is unfortunately impaired by its being balanced on the other side by a statue, the only non-mural monument in the cathedral. The lantern, we should have said, has some very pretty gas-standards, by Mr. Skidmore, lately put up.

The decorative effect of painted glass is not wanting in Armagh Cathedral, the Lord Primate having in fact been one of the first to close with Mr. Markland's happy idea of memorial windows. The east window of the choir is filled with glass by Mr. Warrington, of a pattern design fully charged with colour, with the *Agnus Dei*, the Monogram, and the Pelican, respectively in the three lights. Out of the remaining six windows of the choir three are memorial, two by Messrs. Ward and Nixon, and the third by Mr. Willement; a fourth window, representing the Evangelists, is the work of a lady amateur. Only the two most western windows of the choir are in plain glass. The western triplet contains the arms of contributors to the restoration upon a grisaille ground, and the west windows of the north and south aisles, recently put up, are also memorial, by Mr. Warrington, exhibiting scriptural groups under canopy work. There is not much polychrome. At the angles of the lantern there are figures of Angels bearing shields, emblazoned with armorial bearings connected with the cathedral. The bosses also of the choir and nave roofs are coloured in chrome.

We are sorry to have to record a proceeding of Mr. Cottingham's, for which we conceive that no justification can be efficiently alleged. Wishing to conceal the places where the stone-work was renewed, he has actually given a fictitious wash of stone colour with sham time-stains to the whole interior of the cathedral.

To resume the interior, in a few words—With all the points which modern ecclesiology would have done otherwise, the whole effect is very solemn and church-like. It is a cathedral and nothing else;



and it reflects immortal honour to him who dared more than twenty years since to undertake and to carry it out.

We have already briefly alluded to the position of the cathedral, which from its commanding situation presents the appearance all around of dimensions superior to its actual measurement. The tower, which as we have seen was restored by Primate Robinson, after the failure of the Magdalen Chapel scheme, is massive and solid, somewhat like those of Winchester Cathedral and S. Alban's Abbey, but possessing its own character in its bold stepped battlements. The pinnacles which Mr. Cottingham has placed at the angles of the choir and transepts are somewhat too high and aspiring in proportion to the tower. All the gables have large foliated crosses. We should by the way observe, that the church is boldly buttressed. At the east end, where the ground falls so rapidly, an access partly stepped, partly a steep path, leads down to the market-place in the lower town. Considerable improvements are in progress at this point, which will open out this very striking view.

The crypt beneath the choir is now so modernised, that to any but a Petrie's eyes it is an unsolvable riddle. There is however no improbability in supposing that some portion of it may mount up to the earliest days of Irish Christianity. There are in the primatial grounds the ruins of the old conventual church of S. Bridget, of the primitive type and dimensions of sixty feet.

One delightful feature connected with the restoration deserves especial notice—the choral service. Day by day the matins are sung with a precision and a reverence which leave the Cathedral of Armagh second to none in England. Any one who knows the ecclesiastical spirit and tariff of observances in our Communion as it is in Ireland, will appreciate the importance of this fact. There the cathedral system had fallen, except, we may roundly say, in the instances of the two Dublin cathedrals (one of them, S. Patrick's, since that time deprived of its daily worship!) into absolute desuetude,<sup>1</sup> while Puritan prejudices of the most absurd and extravagant kind stood in the way of its revival. The *mitis sapientia* however of the Primate overcame these obstacles, while his own constant attendance at the daily worship impressed the whole with life and truth. Evensong is only said in the cathedral upon Sundays. The statutes of the capitular body do not, as in our English cathedrals, enforce residence upon the prebendaries, but only the preaching of sermons in rotation, while the office of Dean is nearly a sinecure, the Primate himself having the charge and supervision of the fabric—a happy incident! The vicars choral were brought into a condition of efficiency by an expedient hold enough, but probably the only one which under the actual circumstances could by any possibility have proved successful. This body, two of whose members must be in Holy Orders, is itself a corporation with its separate estates, formerly belonging to the Culdees, founded by Charles I. (who also gave the actual

<sup>1</sup> The service in Christchurch is as bad as none at all, from its scandalous inefficiency and heartlessness—Sunday is alone reserved for a theatrical flourish. The Sunday service at S. Patrick's used to be called more cleverly than reverently "Paddy's Opera."

capitular statutes) in 1636, by a charter, which appointed eight vicars choral and one organist. The punishment for non-attendance was only a fine, too trifling to be much cared for. Accordingly, while clerical vicars were appointed possessing knowledge and ability in the ecclesiastical song, the lay vicarships were given by the present Primate to persons of station willing to co-operate in the revival of the cathedral service, and these appointed working deputies at the entire of their own salary and residence. These deputies, chosen for their capacity, are dismissible at the discretion of the precentor (a consummate musician and strict disciplinarian) for incompetency or neglect, and they in consequence do their work very well and very reverently.

The cathedral was also the parish church of the city till the present century, when Armagh was by Act of Parliament erected into a rectory, and a church built upon an adjacent hill in the Gothic of the day, conspicuous for its spire. This building has lately been ameliorated by the pews on the ground area having been converted into open sittings.

Armagh likewise contains a "king's" (public) school, one of the three founded during Strafford's viceroyship, munificently benefited by the actual Primate. There are also an observatory and a public library, both founded by Primate Robinson, and both munificently dotated by Primate Beresford, who has given the observatory a magnificent set of instruments. The library is rich in theological literature. Primate Robinson intended that Armagh should become the seat of a College or University, and left an endowment by his will to that effect. Lord Castlereagh's influence was then dominant, and he caused a set of latitudinarian statutes to be drawn, which George III. threw into the fire, and so the scheme fell through. It is a great pity that with these advantages, and the daily services of the cathedral for the students, Armagh should not become the site of a Church Collegiate institution.

On another eminence, steep, but not nearly so high as that upon which S. Patrick's stands, to the south-east of the city, the Roman Catholics are raising their rival cathedral, which was commenced in the time of Archbishop Crolly (a zealous and good man), who is buried within its walls in the lantern, and is now after a period of cessation again in the course of completion. It is a very large building in Third-Pointed, measuring we should imagine near 300 feet in length, and altogether on a vaster scale than the ancient cathedral. It is composed of a nave of six bays, having transepts and choir of three bays, with aisles along the entire length, save at the extreme west end. The two towers rise solid from the ground on either side of the nave, so that the internal nave arcade is of five arches. The original architect was a Mr. Duff, since dead, and it is now being completed under the more able direction of Mr. M'Carthy. From its size and its position it will be when finished, an imposing building, and like a cathedral in its general form, but the design is decidedly common-place, and its modernness is stamped upon it in the daring disregard shown in its location to orientation, the pseudo-western entrance almost facing the east end of the old church upon its loftier eminence. After all, S. Patrick's will still continue the Cathedral of Armagh.

## AN ECCLESIOLOGICAL TOUR IN PORTUGAL.

## LETTER VII.—VIANNA, S. PEDRO DE RATES.

MY DEAR MR. EDITOR,—

My last letter conducted you to Batalha. Of that church you have since published a long account, and I may therefore be excused from dwelling here on the same subject. I will, however, instead of pursuing the tour which I have till now been describing, conclude what I have to say on Portugal, by sketching a second tour made in the course of the present year. Between the two, with a few not very remarkable exceptions, I believe that there is very little of ecclesiological interest in the country which will not have been laid before your readers.

This time, instead of entering at the north-eastern extremity, I resolved on beginning at the north-west. Landing therefore on a fine Sunday evening at Vigo, on the following day we commenced our expedition. I had earnestly hoped to enrich your pages with an account of Santiago de Compostella, for which our passports were already visé, and our places secured in the diligence. But the cholera was raging so virulently throughout Galicia, and especially on our proposed road, that very reluctantly I gave up the scheme, and turned southward. Neither Vigo itself, where I visited all the churches, nor Porriño, affords any ecclesiological curiosity; and I reached Tuy too late at night, and left it too early in the morning, to see more of its fortress cathedral than that it well deserves a visit.

Valença, on the Portuguese side of the Douro, was closed to us by quarantine: and not without some little risk, by hiring a boat from the chief smuggler of the place, and putting ourselves under his direction, did we drop down to Seixas, near the mouth of the river. I have seen a good many varieties of ecclesiological life: but it was a novelty to me, when we attempted to land, to behold three or four men running down with their guns, and threatening to put a speedy end to the ecclesiological tour of your "own correspondent." However, notwithstanding the storm of May 2nd, 1854, which will long be famous in that part of Portugal, we contrived, principally by the great energy of one of our companions, to reach Seixas at dusk; and thence rode to Vianna, through such a hurricane as I am glad to have been exposed to once, but once is enough. It lost us, however, the fine church of Caminha, built 1448 to 1516; its huge tower, with its pointed battlements, (*ameias*) being all that the night and the storm enabled us to see. We reached Vianna about midnight; and here let me express my thanks to our countryman, Mr. Noble, of the well-known Newfoundland house of that name, for the hospitality with which he took us in, and not only housed and fed, but also dressed us; our sumpter mule not having been able to make its way through the storm.

Next morning was bright, though still threatening rain. The city of Vianna promises, at first sight, a rich ecclesiological harvest, with

countless towers, and domes, and huge monasteries. It is true that the remains of Christian art are but few; but there are some. We went first to the Igreja Matriz. This is a large church having chancel, nave, two transepts, with eastern chapels, two aisles, and two western towers. Its character agrees very well with the dates assigned to it by Portuguese antiquaries, who tell us that it was erected by D. Affonso III., in 1253, and rebuilt by D. Justo Baldino, Bishop of Ceuta, in 1483. The nave, which has three plain pointed pier-arches, and the transept-arches, which are also plain and massy, may be of the original erection. The greater part of the church has been modernised: the first bay in the north aisle opens into a now disused chapel, with good Flamboyant vaulting. The arcading in the wall of this aisle is pretty, though late, with twisted shafts, &c.; the entrance to the chapel is much spoilt by an inserted altar of N. S. das Dores, covered with ex-votos. At the east end of the south aisle, the altar has a fair late Flamboyant canopy. A north aisle opens, in its westernmost bay, on a baptistery which contains, besides a tolerable cinque-cento font, the monument of a knight in low relief on a recessed tomb. Immediately over the effigy is a small window, with perhaps something of a lychnoscopic character. In the corresponding chapel on the south side, there is a similar monument to a priest. The two western towers, embattled, and with a corbel-head moulding, are picturesque and castle-like. Between them there is a large plain marigold; and under that a very fine Flamboyant door, with S. Peter, S. John, and S. Andrew to the right; S. Paul, S. James, and S. Bartholomew to the left. Over the arch, which is of four orders, are eleven Angels on each side with musical instruments; God the Father appears in the centre. The moulding, immediately above its tympanum, is a very curious and pretty scallop.

Hence we went to the church and convent of S. Domingos, founded by the great and good Archbishop of Braga, Bartholomeu dos Martyres. It is a cruciform church, with a cloister to the north, and is not a bad example of the date, about 1580. The founder is buried on the north side of the choir in a recessed sarcophagus of red and white marble: over it is a medallion set in azulejos. The inscription informs us that "*Ad Bracharensem sedem a cellâ, ut aiebat, tamquam a regno ad crucem raptus . . . . ætate ingravescente sponte abdicatâ sede cellam monasterii hujus, quod condiderat, libens repetiit, ubi et sancte vixit, et divina patiens ab osculo Domini assumptus est. Heu pauperum pater, amator pudicitie, emulatione martyr, professione doctor, lucerna ardens et lucens, rarum episcoporum exemplum.*" He died July 16th, 1600, in the 76th year of his age. Though he has not yet been canonised, partly perhaps owing to his celebrated speech at Trent, "*The most illustrious cardinals need a most illustrious reformation,*" some ex-votos are suspended from his tomb. In this church I noticed another lottery for the souls; I have already described this custom when speaking of Bragança. There was also an intimation that these lotteries were supplied by one Antonio Moldes, 41, Largo da Batalha, Porto.

That afternoon we started for Barcellos. I must not dilate on the

loveliness of Minho, the paradise of Europe ; its rocky lanes, its thousand rivers, its deep quiet valleys, where the orange, and lemon, and citron, and apricot, and almond, and peach blend and contrast with each other ; where you have at once the oak in its first flush of green, the dark cork tree, the pale olive, the azureiro, the mulberry, the pink glow of the Judas tree, the snowy blossoms of the acanthus, the *uveiras* that festoon the hedges, the camellia japonica, here a mighty tree, the magnolia, and the tulip tree ; and in every break, and through every vista, the Falperra, or the Soajo, or the Estrica, or the Santa Caterina towering up in the horizon, and surpassing, in their intense blueness, the colour in which Van Eyck loved to bathe those distant mountains which stand as the backgrounds to his New Jerusalems, in his pictures of the Blessed. We were following the course of the *Lima*, well called *Lethe* by the Romans ; for its beauty is enough, like the sweetness of the Lotus, to make one

Ὅκ ἐτ' ἀπαγγεῖλαι ἐθέλειν πάλιν, οὐδὲ νέεσθαι.

We were skirting Ponte do Lima, "the most beautiful place"—so it vaunts itself—"on the earth ;" and, as we descended the backbone of the Serra we had been climbing, and a May evening was far advanced, and the silver line of the Atlantic glimmered in the west, and the rocks grew wilder, and the forests lovelier,—as we descended the valley of the Cávado, and we had many a gay good night from the picturesquely dressed Minhoes, returning from Barcellos fair, and heard their guitars dying away in the distance when they turned down the goat track that led into their own little glen ; and as far below us, from the midst of a perfect lake of green foliage, the bells of the great church at Barcellos rang out Angelus, I began to think that the tale of the Lotus Eaters might really be true. I know that to those who have never travelled in Minho, I cannot write of it without seeming to exaggerate : but I also know that those who have will think any description, any praise, so utterly at fault as to be worse than silence. We passed Villa Fria in the late twilight, and entered Barcellos about nine.

As we entered the great square of Barcellos, I heard a most striking effect in hymn singing. The fair was of course connected with the Festa of one of the churches. On each side of the Praça was drawn up a huge body of men, women, and children ; at the further end, a military band was stationed. First, one of the enormous semichoirs sang a verse of some hymn in Portuguese ; then the band (to use the technical expression) "triumphed" it. The other semichoir took the next verse ; the band triumphed it again : and so on. I never remember to have heard such a volume of sound in the open air ; and echoed and re-echoed by the tall houses that line the Praça, and taken up in the intervals of silence by the ringing of all the bells in the town, it produced a noble effect. The view, next morning, from Barcellinhos' Inn, on the further side of the Cávado, seemed to promise well for churches. A fine pointed bridge, a foundation of some member of the early House of Bragança,—the *Capella da Ponte*, a small square building with Flamboyant colonnade all round,—the chapel itself elongated into a square tower, with pyramidal spire,—and five or six churches

rising up the opposite hill. But the promise was very fallacious. The chapel itself must have been curious, but now contains absolutely nothing of interest: the colonnade is supported by slender Flamboyant shafts, simply carrying, without arches, the wooden framework of the roof. The *Igreja Collegiada*, also a foundation of the House of Bragança, seems to have been a fine Flamboyant building; it is now utterly gutted and spoilt. The church of Santa Cruz, that of the Beatas, and that of the Third Order, are modern. There is a very pretty Flamboyant door to the small chapel of S. Francisco, on the left hand side as you go up the street of the same name. In the Fair, I bought a quantity of those wretched engravings to which Indulgences are attached: most of them of our Lady, others, such as Santa Rita, Advocate against Impossibilities, S. Rosendo, Advocate of Lost Things, S. Cornelio, Advocate against the Headache, &c.

In the afternoon we started for the south, through a succession of the same lovely Minhoto scenery, of which I have already endeavoured to give you some idea. We diverged from the direct road to Porto, for the sake of taking a church of which I had heard much, *São Pedro de Rates*. It is established on the most undoubted historic testimony, that the present building was erected on the site, real or supposed, of the martyrdom of the Saint; by Count Henrique, the father of Affonso Henrique. Now, he died in 1112; and here, therefore, we have tangible evidence of the character and developement of early Portuguese Romanesque. Had I seen this in my first tour, I could have spoken with greater certainty on some points on which, as it was, I expressed myself doubtfully in some of my former letters. The church, though in a miserable state of dilapidation, and about to be *restored* (I have no doubt that by this time it is wellnigh ruined), was unaltered: cruciform, with central tower, aisles to the nave, north and south chapels by the chancel. The east end is so completely blocked, both within and without, that it is impossible to form any correct idea of its original plan or arrangement. There are two small pier arches, north and south, circular, with circular shafts and flowered caps, of decidedly a later character than would warrant the ascription of such a date in England. The chapels, which contain nothing remarkable, have been apparently shortened: their western arches resemble the chancel arch. The chancel is waggon-vaulted, in two bays: the vaulting-shafts very massy and circular, with square strangely flowered caps. The four crossing-arches have square base, circular shaft, and square fretty cap. Over the chancel-arch is a quatrefoiled circle. The nave has four pier-arches: the first and fourth are pointed, the second and third horse-shoe; their arrangement is very remarkable, since they grow less in height as they approach the west. If there be a symbolical meaning—and I cannot doubt that there is—in this, I have yet to discover its mention in symbolical writers. The clerestory is very plain, of single circular-headed lights. On the south side are mutilated vaulting-shafts, but the clerestory shows that there never could have been any vaulting. The roof is now of wood. The east end of the north aisle opens into the chapel by an acutely pointed arch, with massy piers and caps, like those above mentioned. The west window is of one narrow

circular-headed light. There is a good Romanesque north door, of three orders, the two interior having the star-moulding; the shaft has harp capitals. A cross is engraved on the right jamb, and an M on the left. The south aisle has its eastern bay perfect, with double internal vaulting-shafts, so as to make the piers five- instead of four-clustered. On the south side an altar has been inserted in what was originally a door. The corbels of the internal drip remain: on one side is a Bishop, very rudely worked; on the other, a Count with a club, (clearly a likeness, and no doubt intended for Count Henrique, the founder). The caps of the piers are monkeys with two bodies, one on each side, joined in one head at the angle. This will give us a date by and by at Porto. The vaulting of the other bays is unfinished. The west end has one of those curious windows of which no one knows the use: two round holes, pierced in one stone. Externally, the tower is low and square, with a squat pyramidal head; there is a circular window on each side. The west end has a kind of projecting narthex, flanked by great buttresses; the door is a noble Romanesque example, of six orders. In the tympanum is a Majesty; a Saint stands on each side, and Angels are prostrate at the Feet. The shaft of the interior order has a square cap, with the common device of two doves drinking out of one pitcher. The second is of cable-work: the caps, an eagle and some undecypherable animal holding books, on which are some letters, now illegible. A Bishop with his pastoral staff forms the shaft of the third. The three external orders are plain; the caps are 1. beasts, 2. reptiles, and 3. square.

Such is a brief description of this very interesting church: valuable, beyond its own intrinsic merits, as a gauge of all Portuguese Romanesque. It has never, I believe, been described before, and is probably now ruined; for the nave, which was in a disgraceful state of neglect, was cumbered with building materials, ready for immediate use.

That night we rode a league or two further south, and slept in a *venda*, compared to the wretchedness of which a beer-shop would be a comfortable hotel (though the people were extremely civil) at *Casal de Pedro*.

There is nothing of ecclesiological interest between *Casal de Pedro* and Porto; for the great conventual church of *Moreira* is a merely classical building, though, in its way, large and handsome. While at Porto, however, I had an opportunity of examining the *Cedofeita* church at greater length than last year; and coming to its investigation immediately from that of *São Pedro de Rates*, I could have no longer any doubt that it was built at the same epoch, and by the same architect, as that; and has no claim whatever to the date of 559, which Portuguese antiquaries wish to assign to it, and which an inscription at the west end claims for it. It consists of chancel, nave, north transept, south sacristy, and south cloister. The east end is now at least flat. The chancel is entirely modernised, with the exception of one circular vaulting-shaft, which has odd, square capitals, rude enough, and sculptured in figures which are now undecypherable. On the exterior of this chancel are some corbels, which we should call First-Pointed. The chancel-arch is circular, but modernised. The

north transept is modern. The nave, which has four bays, is very much mutilated. The vaulting-arches resemble those of the chancel; but have flowered capitals which appear of somewhat later date. The north door is magnificent Romanesque of five orders; the door itself square-headed; the tympanum with a Holy Lamb. The capitals of the shafts are composed of animals, precisely in the same way as those of São Pedro de Rates, and with a mannerism sufficiently strong to show the hand of the same architect. The south door is cut away to accommodate the roof of the cloister; it much resembled that in the north. The cloister itself is very small, having two bays only; each of two circular arches, with octagonal shafts on rude bases. There is a small campanile and turret at the south-west end. This, then, is a description of the church, to which such fabulous antiquity has been ascribed; and though all the antiquarians of Porto will be as much scandalised as one of them was whom I afterwards met at a dinner party, if they happen to read this paper, no English ecclesiologist can for a moment doubt that this and the village church which I have before described, are contemporaneous, and are of the beginning of the twelfth century. I visited the other ancient churches of Porto a second time, and some modern ones, which I had not before seen, but I have nothing to add to my former account. In my next letter, I hope to take you to Thomar, and trust that the next number of the *Ecclesiologist* will be enriched with a ground plan of that truly wonderful convent and its church.

I remain, &c.,

O. A. E.

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## THE CHURCHES OF LÜBECK.

*(A Paper read before the Oxford Architectural Society, by George Edmund Street, Esq., architect.)*

THREE old cities far apart, across the whole breadth of a continent, enable us to form a fair judgment of what the whole of Europe may have been in the palmy days of the Middle Ages. They are Lübeck, Nuremberg, and Verona; each telling its own tale, each marked with the impress of national peculiarity, and each remarkable among other things, the one as the city of brickwork, the next as that of stone, and the last as that of marble. In Lübeck nothing but brick was ever seen; in Nuremberg, stone was used with an excellence seldom rivalled; whilst in Verona, though brick was most beautifully used, the great aim of its architects was ever to introduce the marbles in which the district around it is so rich. Each of these cities deserves a full and ample study, for each teaches its own lesson, and that a lesson scarcely to be learnt elsewhere; and if this evening I give you such notes as I was able to make in the course of a short sojourn last autumn in Lübeck, it is not because I do not value Nuremberg and



Verona much more, but because it would seem if one were to write of all three, that this is the one with which one should commence, as nearest to and most connected with our own country and style of architecture, and because its features of interest are in some degree less remarkable than those of the others, and one would wish to reserve the best for the last.

In one respect, moreover, two of these cities may well teach us a lesson. Nuremberg and Lübeck were to the world in the Middle Ages what London, Liverpool, and Manchester are to the world in this age : the very centres of all commerce for all Europe ; and we may surely not do amiss if we take to ourselves, and ponder well upon, the lesson which the singular difference between their earnestness in matters of religion and ours ought to teach us. There was in these two old cities such an appreciation of the value of religious ordinances, and evidently so very great a readiness to provide places for their due celebration, that one cannot without a blush think upon the vast difference which such a city as Manchester displays, with its almost countless thousands of poor wretches uncared for and unthought of, and without any power of putting foot even in the sanctuaries of their God.

In the great Middle Age cities this never could have been the case, for apart from the fact that their churches stood with their doors ever open, while ours are ever jealously kept shut, they were so vast and spacious, and so crowded together as it seems to us, that there never could have been a real difficulty in finding some home for the feet of the weary, how poor and how miserable soever they might be !

And Lübeck still shows this most grandly : you approach by a railway through an uninteresting country, passing one of those lakes which give much of its character to this dreary part of Germany, and suddenly dashing through a cutting, and under the shade of fine patriarchal trees, which adorn on all sides the outskirts of the old city, you find yourself in such a presence of towers and spires as can scarce be seen elsewhere in Christendom. A succession of great churches standing up high and grand above the picturesque tall old houses which fringe the margin of the Trave, two of them presenting to us their immense west fronts of pure red brick, each finished with two great towers and spires, whilst others on either side rear their single spires and their turrets high against the sky, and here and there detached turrets mark where stands some other old building soon to be made acquaintance with ; and all of these forming the background, as you first see it, to the most picturesque and grand old gateway—I am bold to say—in Europe, gives one a wonderful impression, vivid but dreamlike, and reminding one of those lovely cities with which Memling and his cotemporary painters so often delight our eyes.

The plan of the city is simple enough. One great street runs the whole length of the peninsula on which it stands, from north to south, finished by the Burg Thor, a fine old gateway on the north, and by the cathedral and its close to the south. Right and left of this main street are a multitude of streets descending to the water, which almost surrounds the whole town, and on the other side of the water are immense earth-works, rising really into respectable hills, and said to be

the largest earth-works known ; happily these great mounds—no longer useful for purposes of defence—are eminently so for ornament, and planted with great trees and laid out with walks and gardens form one of the most pleasant features of the place ; on the outer side of those earth-works another line of water gives one certainly a very watery impression of the whole city.

The main features of interest to an architect are in the principal street. Beginning at the extreme south is the cathedral with its two towers and spires standing alone and forlorn in the most deserted part of the town, and even in the busiest days of Lübeck scarcely so near to the bulk of the people as a cathedral should ever be ; then on either side we pass the churches of S. Giles and S. Peter, and going along under the walls of the picturesque old Rath-haus find ourselves close to the east end of the Marien Kirche—a cathedral in dignity of proportions and outline, and here superior to the cathedral in its central position and in its greater height and general magnificence ; next the Katerinen Kirche is left a few steps to the right, then S. James's is passed, another tall spire, and then the west front of the very interesting Heiligegeist Hospital ; and a hundred yards further on we are in front of the relics of the Burg Kloster, and close to this find ourselves at the Burg Thor, a picturesque gateway second only in effect to the Holsteiner gate which I have before mentioned as terminating one of the cross streets which lead to the railway. The Burg Thor stands just at the neck of the peninsula, and beyond it is the Burg Feld, a wood intersected with paths, and looking rather like the Thier Garten outside the Brandenburg gate at Berlin.

And now to describe the architectural beauties of the town we must go back to the cathedral, and as in duty bound begin with what is at once the oldest and the chief in rank of the ecclesiastical buildings.

The tradition is that this church, dedicated in honour of SS. John Baptist and Nicolas, is built on the spot where Henry the Lion, when engaged in the chase, fell in with a stag having a cross growing between its horns and a collar of jewels round its neck, with the produce of which the church was first in part built. There is some account of a church older than this, and octangular in form, having existed near the cathedral about the middle of the seventeenth century ; it cannot however have been older by many years than some parts of the cathedral, as the first foundation of the present city seems to have been laid in the middle of the eleventh century, and the cathedral was consecrated in A.D. 1170 by Henry, the third Bishop of Lübeck, having been founded by Henry the Lion, who in A.D. 1154 translated Gerold, Bishop of Oldenburg, and made him the first Bishop of Lübeck ; possibly the destroyed octangular church may have been the baptistery of the cathedral, as at this date baptisteries of this shape are not unfrequently met (e.g. at Cremona and Pisa), and I know of but one case of a church of such a plan.

Of the present cathedral, the most ancient portions appear to be the lower part of the steeples and the main arcades throughout. These are all Romanesque, though under the original arches pointed arches

have been since inserted. The piers are heavy and square, and the whole effect is poor and ungainly.

Next in date is a magnificent porch on the north side of the north transept, which is altogether about the best piece of architecture in Lübeck, and remarkable as showing much more freedom in the use of stone than is found elsewhere. The shafts are of marble, and the arches and groining ribs are all of stone, and, on the exterior, stone capitals and shafts are also used, whilst the brickwork is far superior to that in any of the later examples. The plan and sketches of this porch will serve to show how fine it is, and I fear I must say that this one remnant of the art of the thirteenth century is by far the most beautiful thing now left in the city. The sculpture on the inner door is very masterly in its character, but unfortunately the whole porch is now most neglected and uncared for.

Besides this porch there is little to notice in the exterior, save that the brickwork of the transept front over the porch savours of the Italian mode of treating gables with deep cornices and traceries, and that the two great brick steeples at the west end are fine examples of a kind of steeple of which the city possesses however others much finer. The spires are not ancient; the whole exterior is of red brick.

In the interior of the church the most interesting features are the choir-screen and loft, and the rood. The screen stands at the east side of the transept crossing, whilst the rood is supported on an elaborately carved beam, which spans the *western* arch of the crossing, and the effect is most singular and certainly very piquant; the whole, as will be seen from the sketch of the screen, being in a very late but good style, with figures remarkably well sculptured. Under the screen is an altar, and on either side still remains another. They are of stone supported on brickwork, and there is no mark of piscina, or of lockers, or places for relics in them. The rood, and the figures of SS. Mary and John, are on a very large scale, so that altogether, with their supports, they reach nearly the whole height of the arch under which they stand.

There are also throughout the nave of the cathedral a number of very curious seats, of which I have drawn one; they vary a good deal in detail, but their outline is similar, and their effect rather striking; I confess, however, that I was sorry to see examples of fixed seats of such a date in a cathedral church. In the nave there are some pendants for candles; one an Angel holding a light, and strongly reminding one of those beautiful Angels with candles above the stalls in the choir of S. Laurence at Nuremberg; and the other, a much more elaborate composition, and coloured richly in gold, red, and blue; it has, you will see, two sitting figures of Bishops under canopies, and bears three very large candles. One of the great treasures of this church is the magnificent brass to Bishop Johann von Mull, and Bishop Burchard von Serken, who deceased in 1350 and 1317. I was unable to make so careful a rubbing of this magnificent brass as I could have wished, but I have done enough to show how grand it is, and how very similar in its details to the famous Flemish brasses which remain at Lynn, S. Alban's, North Myms, Wensley, and Newark. You will see, that like two-of

these, of which we fortunately possess rubbings, it is remarkable for being one great engraved plate, and not as was the English custom, a plate cut out to the shape of the figure, and then inserted in an incised slab; and compared with the S. Alban's brass, which hangs by its side, it will be seen that the detail is so exactly similar, that there can scarcely be a shadow of a doubt that they were both engraved by the same man. It is perhaps altogether the finest of the whole, and if so, perhaps the finest brass in Europe. It is appreciated by the sacristan, who demands a fee for lifting up a cover which he keeps on it, and whose temper was of so difficult a kind that I almost despaired being allowed to rub it. However, by persevering, I at last succeeded.

Lastly, there is in a chapel on the north side of the nave a most magnificent triptych by Memling, almost unequalled by any work of his I have ever seen. It has double shutters; on the outer, figures of SS. Blaise, Giles, John, and Jerome, and inside, are painted the Crucifixion, and a number of subjects from the Passion of our Lord, all worked together into one grand picture in a manner favourite with painters of Memling's time, and not to be contemned because no longer the custom of our artists, inasmuch as Memling, Van Eyck, Giotto, and their contemporaries all did it, and what they did we may well believe not to have been done without good reason. The expression of all the faces is most careful, and the skill with which portraits are preserved throughout all the subjects, as e.g. of S. Peter, of Judas, and of our Lord, is very marvellous. They were obviously painted from actual faces, and not imagined. The colour of the whole is generally very rich and deep, the drawing very vigorous, and the whole forms one of the most magnificent specimens it is possible to imagine of the early German school.

I have forgotten to say that the font in the cathedral is of metal. It is a bowl arched and supported on four figures of Angels; but it is not very good in its character; perhaps we might think much of it here, but in Northern Germany, where I had just been seeing the wonderful fonts at Munster, Brunswick, and above all at Hildesheim, the metal fonts at Lübeck struck me as looking very poor:

I happened to come in for the end of a week-day sermon here, and was rather amused, after it was finished, to find the prediger descending from the pulpit, and directing his steps towards me, whilst the people went on singing: however, he turned into a great sort of glazed pew in the choir-aisle, and there, having shut himself in, he enthroned himself in a comfortable chair, waited for about ten minutes until the sound of singing and music had died away, and then stole back and out of the church at the west. It is curious, in Northern Germany, to observe how entirely, in public ministrations, the Lutheran ministers seem to consider preaching their only work; going in after the preparatory hymn is sung, and going away as soon as their sermon is finished, without regard to the hymn which always winds up their functions. In Lübeck there was a curious madness about preaching: every morning, between eight and nine, there seemed to be sermons going on; and as the congregations are infinitesimal, they do all they can to keep a stray listener, when they can have him within their walls, by locking

the doors. Happily, I escaped, by judicious management, the sad fate of listening to a sermon from any of these divines in black cloaks and immense white frills, who look like so many repetitions of their great prototype, Luther.

And now I must leave the cathedral, and getting over the difficulties of the horrible pavement which distinguishes this end of the city as well as may be, take you to the Marien Kirche; the church which, in one's first view of Lübeck, one naturally takes for the cathedral, from its central position and general grandeur. The whole church is built of red brick, though unfortunately, internally, it has been daubed all over with a succession of coats of whitewash. I was able to measure the ground-plan, which may be taken as a type of the ground-plan most in favour in Lübeck, and indeed generally in this part of Germany. All the columns, arches, groining-ribs, and even the window tracery, are built of moulded bricks; and, as will be seen from the detail, the piers and arches are particularly well moulded and good. Not so the window tracery, which is very plain, and like all brick window tracery, most unsatisfactory, consisting as it does of three-arched heads within the window arch, without cusping or ornament of any kind to relieve its baldness. The transepts hardly show on the ground-plan, and externally they are finished with two gables instead of one, and are so insignificant, consequently, as hardly to deserve notice. Between the buttresses all round is a row of chapels, their external walls being flush with the face of the buttresses. Among other good features in this church are the lady chapel to the east of the main apse, and the late turret over the intersection of nave and choir; and lastly, the two grand steeples at the west end. This kind of steeple was not an invention peculiar to Lübeck, but is a kind of which one finds many examples throughout Northern Germany. The earliest with which I am acquainted are at Soëst and Paderborn cathedrals, both of them very fine, and much earlier in date than the Lübeck examples; and these clearly have some affinity to the Lombard churches on the Rhine, save that the continual repetition of stage above stage, exactly alike, is a feature of their own, and one which the builders of the great brick steeples in the fourteenth century always had before them. Certainly, the two western steeples of the Marien Kirche are very noble, and make one admire immensely this kind of spire, which, as you will see, rises from the angles of the tower and the points of the gables, which are so great a feature as a finish to each face of the tower. These great gables are generally filled in with tracery, without much regard to uniformity or symmetry, but sometimes, as in the noble steeple of S. John, Lüneburg, most effective: the spires in this case, and indeed almost always, are of timber covered with copper.

It will be seen from the plan that the dimensions of this church are very grand. The length is 280 English feet; height to vault, 108 ft.; height of aisles, 59 ft.; the spires, 344 feet high.

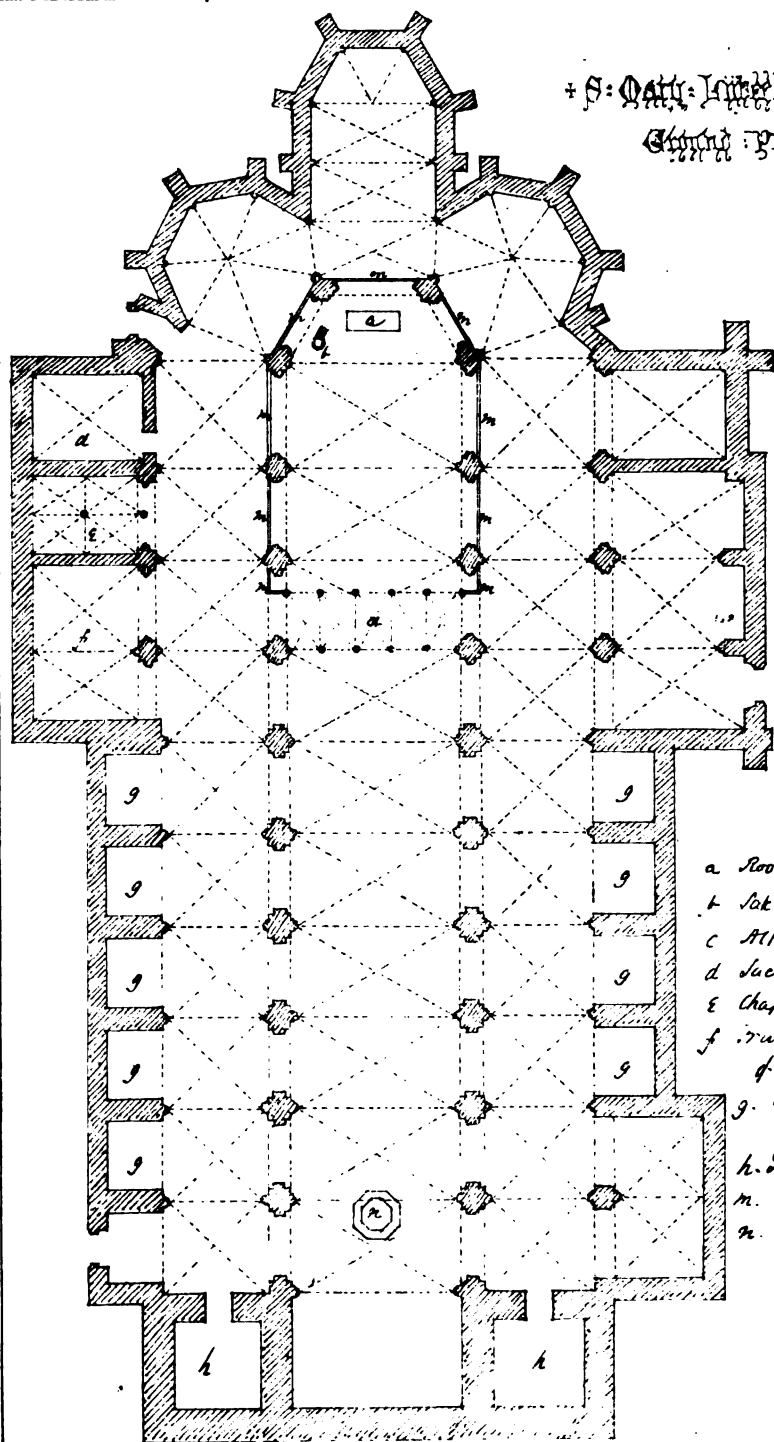
The church was founded circa A.D. 1276, the north-west tower in 1304, and the south-west in 1310; and the whole may, I think, from its mouldings, &c., be taken as an example of Lübeck Middle-Pointed.

In the interior arrangement there is no very distinct triforium, though



+ S: Oath: Lintell:

Clipping: Plate:



- a Road Loft & Screen.
- b Sacraments - House.
- c Altar
- d Sacristy.
- e Chapel with old piers.
- f Transept with piers.
- g Dance of Death.
- g. Chapels between buttresses.
- h. Towers.
- m. ancient metal re.
- n. font.

the clerestory windows have their inside arches lengthened down to a stringcourse above the main arcade, and in the choir there is a pierced parapet above this string.

The east window of the main apse, and the east windows of the eastern chapel, are filled with exceedingly brilliant stained glass, said to be the work of an Italian; it was brought in 1818 from the Burg Kloster church, which was destroyed at that time, and which, judging from what still remains, and from the relics of its art treasures, preserved here and elsewhere, must have been one of the most interesting churches in the city. The three windows contain the legend of S. Jerome, the legend of the finding of the Cross, and the legend of S. Peter. They are said to have been done by the son of Dominic Livi, of Ghambasso, near Florence, who, after he had learnt his art, and long practised it in Lübeck, went back in 1436 to Florence, where he executed the celebrated windows in the Duomo. I have never seen these Florentine windows, but, judging from my knowledge of the very mediocre character of Italian glass generally, I should say that there could be no improbability on the face of a story which would account for really beautiful glass being done at Florence. Certainly, this Lübeck glass is very good and brilliant, and valuable, as being, with a little still preserved in one of the windows of the Katerinen Kirche, the only old glass preserved in any of the churches in Lübeck.

The nave of S. Mary is pewed throughout, and incumbered at the west end with a prodigious organ; but the choir is fairly perfect. It is screened in on all sides; to the west by means of a roodscreen, similar in plan to that at the cathedral, but of earlier date; and at the sides with screens mainly composed of brass. These screens are very common in all the churches here, but these are the best I have seen: it will be seen, from the drawing of them, that they are very late in date, not at all satisfactory in their design, and that in all cases the cornices and the lower part of the screens are of oak, the brass-work being confined to the uprights and the tracery, if tracery it can be called.

In the choir there is a magnificent metal *Sakraments-Haus*, very elaborate, and full of most delicate work; it has been shamefully damaged, but enough remains to make one class it with the best of these often beautiful pieces of church furniture. It stands on lions' backs, about twenty feet in height, and finishes at the top with the Crucifixion.

One of the relics still preserved in this church is a Dance of Death, in a series of twenty-five paintings round the walls of a chapel which forms part of the north transept; it is a very complete painting, and its date, which is said to be A.D. 1463, makes it one of the earliest paintings of this very curious subject. Mr. Douce, in his treatise on the Dance of Death, mentions older examples at Minden, in the churchyard of the Innocents at Paris, in the cloister of the Sainte Chapelle at Dijon, and that at Baale, which is the most famous of all. Most, if not all of these, are, however, now destroyed, and the interest of this painting becomes therefore the greater. It is certainly very valuable; if for no other reason, for the variety of costume, of every rank and order of men, which it contains, beginning with the pope, the emperor,



empress, cardinal, king, bishop, duke, abbat, and so on to the young woman and the little child.

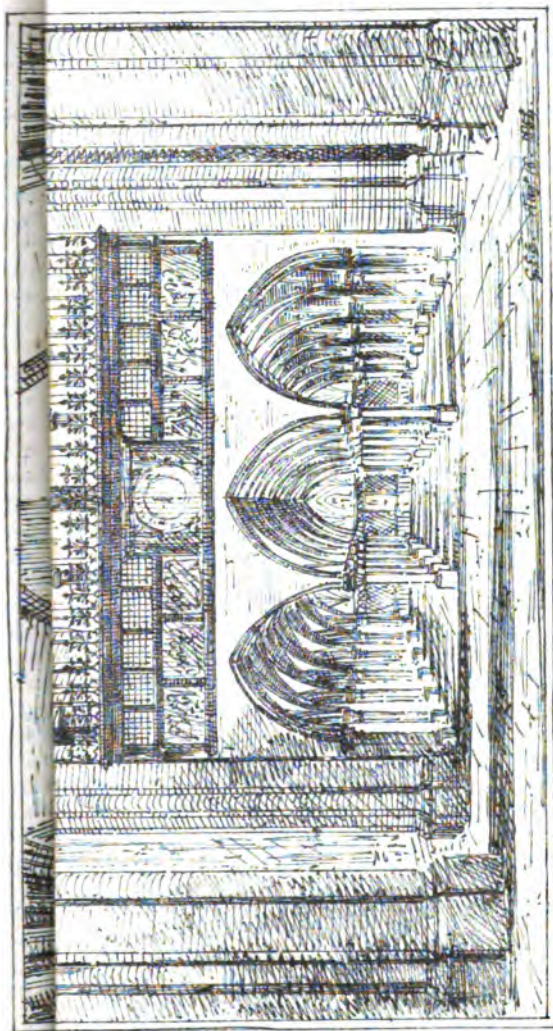
Besides these paintings are two by Overbeck: one in the lady chapel, finished in 1824, of our Lord's entry into Jerusalem, is certainly very beautiful, in its calm simplicity and purity of colour, reminding one much of Raffaele's early style, or of some work of that great Christian artist, Perugino; and therefore most grateful to me, and far more pleasing than the other, which is a *Pietà*, painted in 1847, and in a thoroughly different and much more naturalistic style. In the first painting the Lübeck people recognise and point out, with no little pride, Overbeck's father, mother, and sisters, all of them—as also the great artist himself—natives of Lübeck, and perhaps fairly enough introduced in this his offering to his native town. A lion of the Marien Kirche is the clock—one of those clumsy pieces of ingenuity which so often annoy one on the Continent.

There is also a metal font, said to have been made in 1337 by one Hans Apengeter; but like that at the cathedral, not very satisfactory.

After these two great churches, certainly by far the most interesting church is that of the Minorite convent, S. Katharine, which is in many ways so remarkable, as to leave perhaps a stronger impression on one's mind than anything else in the city. It is a desecrated church, but desecrated happily in a quiet way; unused, and not much cared for, but as yet not destroyed, and serving now only as a kind of museum of old church furniture, great store of which, from the Burg Kloster church, and elsewhere, is accumulated in its choir.

The date of the foundation of this church is given on an inscription near the door as A.D. 1335, and its founder Bishop Henry Bockholt; but an old chronicler, Reimar Cock, says that the guardian of the church, Brother Emeke, pulled down the church in 1351, and rebuilt it in three years more beautifully than before, with the alms which, during the time of the plague, were given to the monks.

I have drawn out the plan of this church, and, with the help of my sketches, this may, I trust, explain its extraordinary arrangement. This consists in the elevation of the choir, with a kind of crypt below it, above the floor of the rest of the church; the floor of the crypt being level with that of the nave, and divided into three widths with slender shafts, the whole groined, and when seen from the nave, presenting certainly one of the most striking and curious interiors I have ever met with. The west end of the under church opens to the nave with three arches, looking just like the ordinary arrangement of rood-screens in Lübeck; and this is just what it is: the whole choir is simply a prolongation eastwards of the roodloft, and at the west end there is a raised screen surmounting the three arches, out of which rises a most magnificent and perfect rood, with SS. Mary and John on either side. The entire absence of seats in the nave, the great height of the church, the darkness of the long vista of arch and column under the choir, and the magnificence of the rood, make this interior one of the most satisfactory and least altered things I know; and if its arrangement is not absolutely unique, it is certainly not far from being so. In England I know nothing at all like it, unless such an example



Interior, looking East.

8. Rabari, Tubrik.



as the little church at Compton, near Guildford, be taken, in which there are indeed some points of similarity—the low sanctuary, with its groined roof, and the chapel above opening to the church, and fenced in with its low Romanesque screen-work; all this, though on a far smaller scale, certainly tallies curiously with this Minorite church at Lübeck.<sup>1</sup>

An iron grill shuts off the chapels at the east end of the under church, and in the centre of these is a fine brass, of which I obtained a rubbing. It is to a member of the Lüneburg family, and contains the figure of the burgomaster John Lüneburg, who died in the last quarter of the fifteenth century. The inscriptions are curious, the name, &c., all in Latin, ending with "Bidde God vor em;" and another ending "Orate: ah werlt du heest mi bedragen." It will be seen from the drawing of the interior that the whole detail is of a very severe kind,—all brick, and alas! all whitewashed. The access to the choir is by a staircase in the south aisle, which did not appear to me to be old. There is a space of some ten or twelve feet between the west side of the roodloft and the choir-stalls, which are returned; and into this space the staircase leads. The stalls are old, and very good; and the whole pavement of the upper choir is of tiles, of a peculiar and interesting kind, if only for its novelty. The only pattern tiles are in the borders, the remainder are green, black, red, and light red, made in various shapes, and very good in their effect. One of the chapels in the Marien Kirche is similarly paved, but not on so grand a scale, or with so many patterns. The only pavements at all approaching to the same kind which at the present moment I can call to mind, are that which has been so strangely—as it were providentially—preserved in the footpace on which once stood the high altar at Fountains Abbey, perfect and untouched, where all else is ruin and desolation;—and in those most lovely marble pavements in S. Anastasia, at Verona. Some of the arrangements of the patterns approach very near to these, but how much more beautiful the marble of Verona is than the tiles of Lübeck one can hardly say.

And with this ends all that one knows as positively belonging to S. Katharine; for in this unused choir is now a store of triptychs of that kind which, after some acquaintance with German churches, one learns to tire of, covered with carving, quaint, and richly coloured, or painted in Scripture story or strange legend, well enough in their proper place, and giving once doubtless great dignity to the altars they adorned, but here—collected and set out for view as a gallery of paintings—if not worthless, at best very unsatisfactory. But besides all these triptychs, there is a large aumbrye, with its old iron gates and locks still perfect,

<sup>1</sup> I need not say, to those who know the north of Germany, that the arrangement of this church is, after all, only an exaggeration of a not uncommon plan. The cathedrals at Hildesheim and Naumburg, the Liebfrau Kirche at Halberstadt, and many others, have crypts, whose floor is but little lower than the floor of the church, whilst the floors of their choirs are raised immensely, and so shut in with solid stone screens and parclooses, that little can be seen of them from the naves. The crypt at Wimborne Minster is a rare instance of the same kind of thing in England; but this is a Middle-Pointed contrivance for *creating* a crypt in a First-Pointed church, which was never intended to have anything of the kind.

in which is a large collection of portions of monstrances, chalices, crosses, and the like: many of them very beautiful, but all damaged and in fragments. Among other things I saw a curious leather bag for carrying books, with an ingenious pocket for money contrived in its folds and very securely fastened.

But what is most rare and curious is a collection of ancient linen altar-cloths, which I had great trouble in getting a sight of, and which I could not draw, as the curator of the museum insisted on showing them himself, and when I wished to draw them, told me that he had already himself drawn them: this, as may be imagined, was a very poor source of comfort to me.

There was a corporal about 2 ft. square, and fringed; along the edge of which was worked an arcade with figures of Saints, the dresses stitched in a regular pattern all over, and the folds left plain: the date of this was about A.D. 1280. There was another embroidered corporal which I managed to get a drawing of: this was 2 ft. square, with a large cross in the centre and four smaller crosses in the corners; the whole worked in a cross-stitch with blue and red on the white linen. Date, I think, about 1450.

Then there were two linen cloths for the altar: one, 14 ft. long by 3 ft. 10 in. wide, with a great number of figures of Prophets surrounded with branching foliage; from the character of the figures, I date this at about A.D. 1400. All the outlines of the figures, leaves, &c. were marked with coloured ink borders on the linen before the work was done: the hair and points of the dresses here and there were marked with bright colour, but generally the work was all in white thread,—the stitches rather long, and arranged in regular patterns and diapers.

Another linen cloth of the same size has the whole history of Reynard the Fox: a curious subject, it may be thought, for an altar-cloth; but I may remark that I found the same subject in the bosses of the under church.

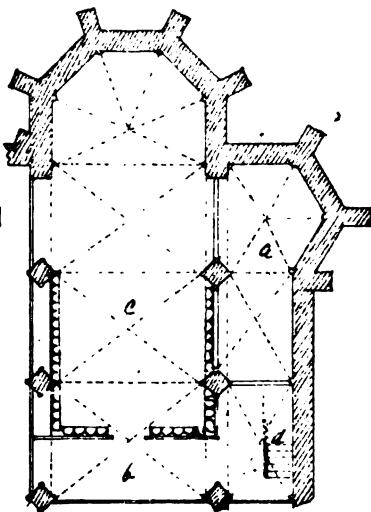
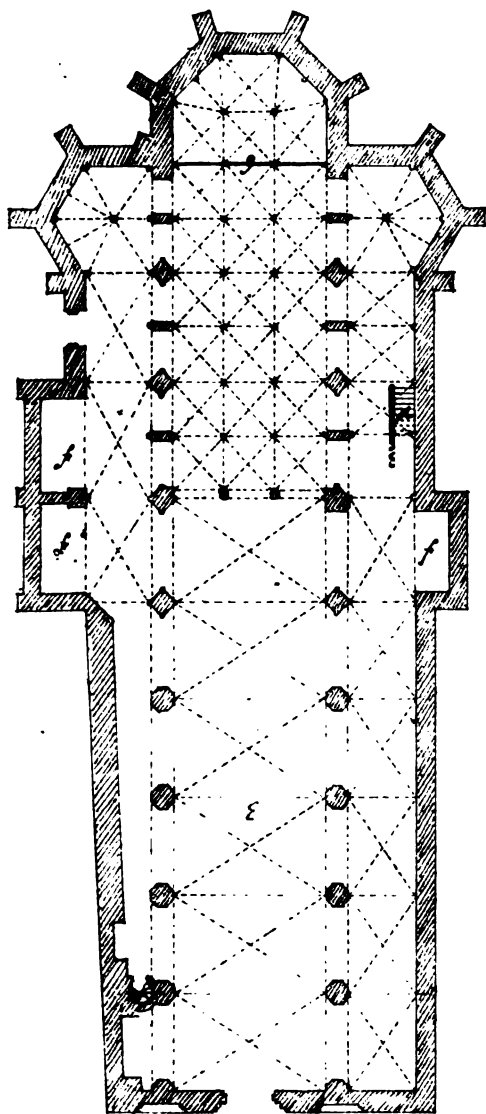
Besides this there was a magnificent linen dalmatic with apparels beautifully worked and fringed with white, red, white, blue, alternately. The orphreys had been taken off. The apparels of the sleeves were a succession of medallions, six to each sleeve, and containing the Twelve Apostles, and the apparel at the bottom of the dalmatic had in front our Lord and two Saints, and at the back S. Mary the Virgin, SS. Peter and Paul. The work was most beautiful, and I have no doubt of the end of the thirteenth century.

I believe there were other things of the same kind, but I fear my curiosity rather disgusted the curator, who was not very anxious to let me see very much of these precious and invaluable relics.

The exterior of S. Katharine will be best understood by my sketches. The most noticeable fact is that some of the tracery in the eastern part is of stone enclosed within a brick arch, and exceedingly good in its effect; proving satisfactorily that this is the real way to use brick and stone together. There is no comparison between these windows and all the other windows in Lübeck. The rest are all ugly: these quite beautiful.

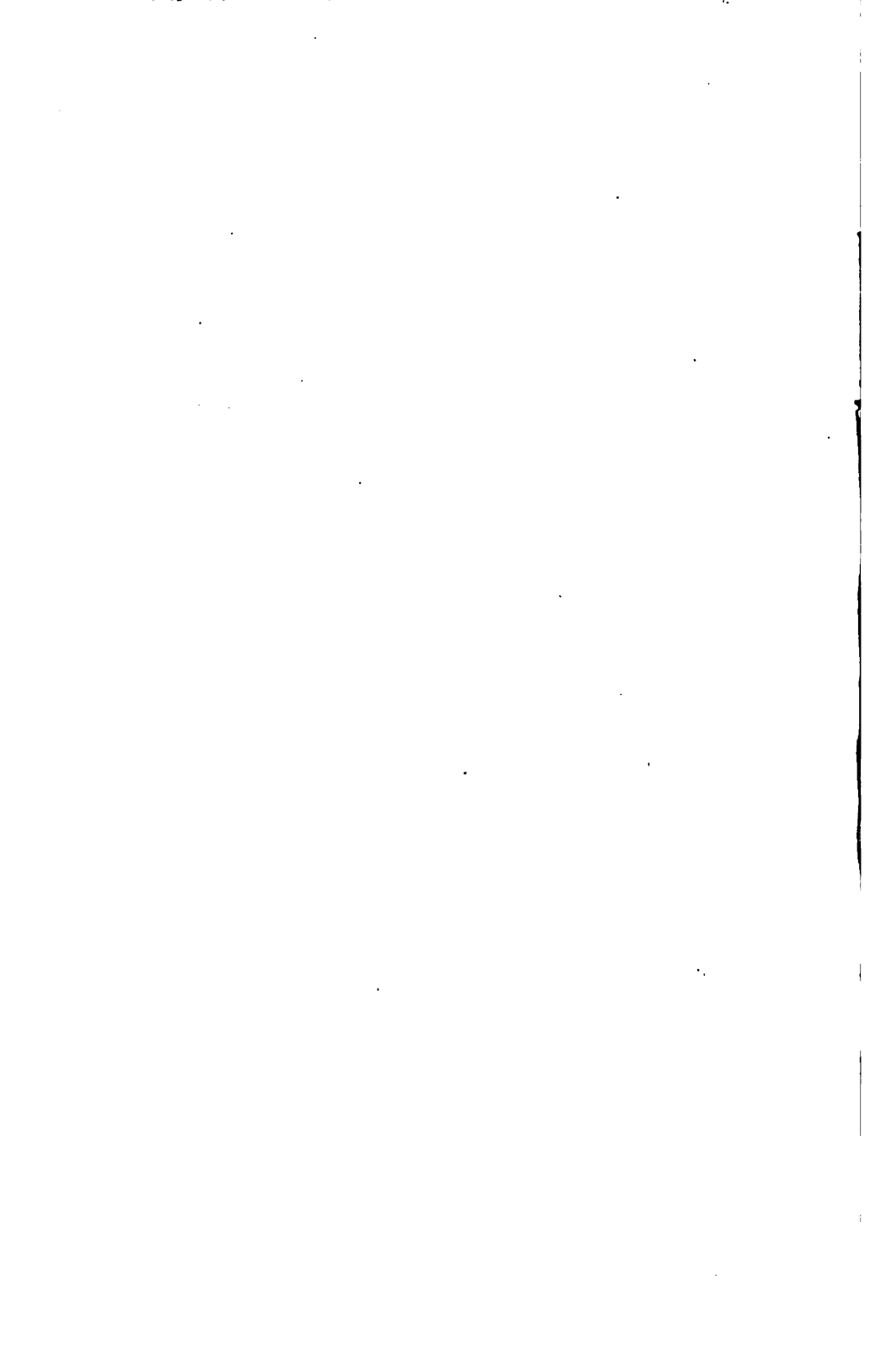
The transept has a double gable, as in the Marien Kirche, and inter-

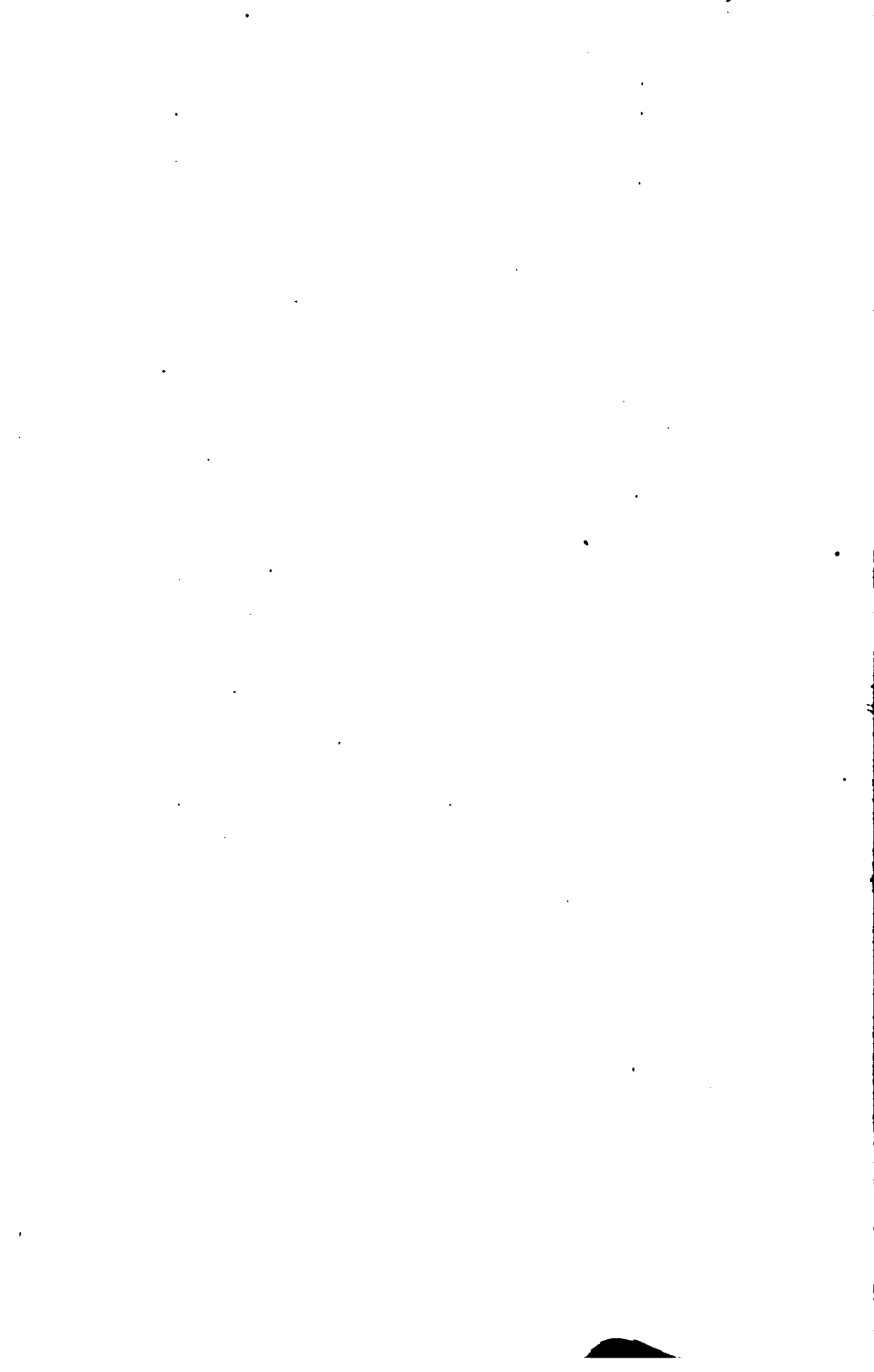
\* F. Kettner's: Ungeek.



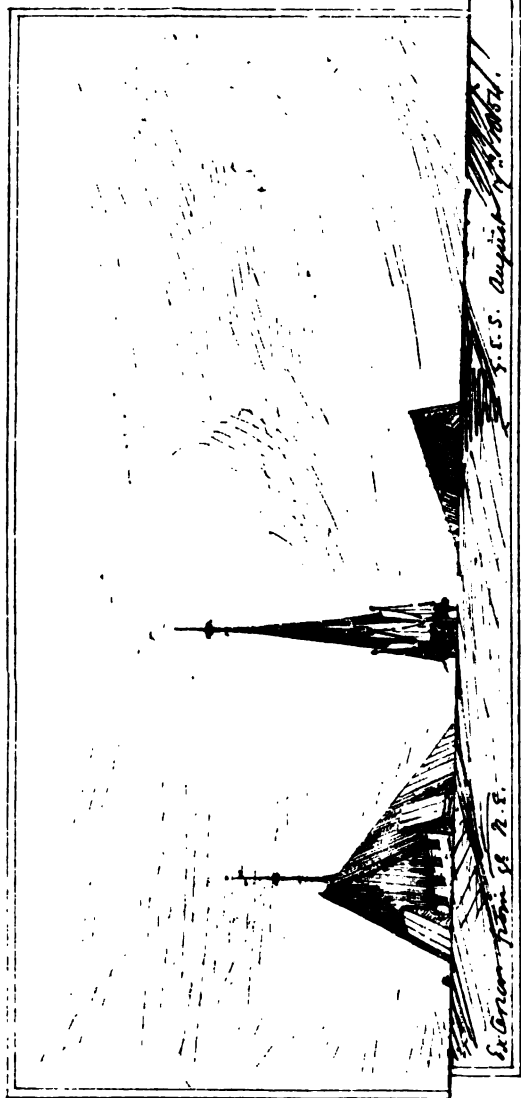
\* Plan of raised Choir.

- a Sacristy.
- b Rood Loft.
- c Choir.
- d Stairs to Choir.
- e Stair.
- f Transept.
- g Verger.









St. Catherine, Euboea

nally is arranged like an aisle rather than a transept. The west front is curious and indescribable: an irregular assemblage of arcades and windows without order or definiteness, but withal very effective. And as will be seen from the ground-plan, the north aisle being much narrower than the south produces of necessity a great irregularity in the whole elevation, and this irregularity is so carefully managed as really completely to conceal the awkwardness which would otherwise be very apparent. There is no tower, only a turret on the roof, at the intersection of nave, choir, and transept roofs.

In buildings connected with the church is a large library, some cartoons of Overbeck's, and some work of Godfrey Kneller's: he, as well as Overbeck, having been born here.

The other churches are not very remarkable. S. Peter's has a good steeple with metal turrets at the base of the spire, and I believe there is a fine brass there, but I failed to see it.

S. James has a very plain brick tower, and a good triapsidal east end, very much like that of S. Katharine. The steeple is crowned with a modern spire: inside there is a late metal font, of the kind popular in Lübeck—a large vat-like vessel standing on the backs of four kneeling Angels, and covered with small and ineffective arcading with figures and subjects. There is a large organ of rather early date, and two curious standard lanterns for carrying lights in procession: they are of very late date, but still so rare as to be worth notice.

S. Giles has no one feature of interest, save its very fine tower and spire.

Of the hospitals the most curious is the Heiligen Geist Spital: the ground-plan and general arrangement of which are most remarkable. The chapel is the oblong building at the west end, only two bays in length, but of great width: against its east wall is a roodscreen and loft, under which is the altar, and, on either side of the altar, doors which admit every one under the loft into the hospital. This, like many of our old hospitals (S. Mary's, Chichester, and Higham Ferrers are cases in point) is one immense hall, 250 ft. long by 40 ft. wide, and has down its length two passages, and four rows of cubicles for the inmates, and accommodates no less than 150 poor people: truly a most royal provision for the poor. There is an entrance at the sides, but the main entrance is through the chapel, through which there is a constant passing, and it is therefore more like a great hall than a chapel. How much better is the ordinary English arrangement (of which I saw a grand example at Lüneburg,) in which the chapel is at the east end of the hall. There the chapel sanctifies the whole, instead of being itself profaned, as is the case at Lübeck.

The hospital was founded by one Bertram Mornewech, in A.D. 1286, and is similar in plan, I believe, to the great Gothic Hospital della Scala at Siena.

In the chapel are some brass screens like those in the Marien Kirche, but inferior to them. The west front is remarkable and certainly very picturesque, with its three gables and its multitude of turrets.

The most interesting building left to be described is the Ruin of the Burg Kloster. This was a Dominican convent, and at the Reformation

was converted into a hospital for the poor. In 1818, a portion of the vaulting of the church fell in, and then they pulled down the rest of the church, sending their stained glass and the organ to the Marien Kirche, and their triptych and altar furniture to the Katerinen Kirche. The north wall only of the church now remains, but this shows traces of stone windows enclosed within brick arches, like those in the apse of S. Katharine, and its destruction is therefore specially to be deplored. The foundation dates from A.D. 1229. The rest of the conventual buildings still in great part remain, but so mixed up with other and modern erections, that it is rather difficult to understand them.

There is, however, a fair cloister on the north side of the church, groined throughout and tolerably perfect: out of this, on one side, is a kind of open groined stall, which looks something like the ambulatories which are so beautiful a feature of our own abbeys; and out of this ambulatory, one enters a large hall once apparently divided by a row of columns down the centre. North of these buildings is a room which seems to have been part of the refectory, remarkable for an exquisite pavement of small tiles—red, black, and white—arranged in an ingenious and intricate pattern, of which I made a careful drawing. My drawing shows the entire remaining portion of this pavement which, it will be seen, continued on beyond the present partition-wall. A central shaft is still left, with an old oak sideboard framed round its base in a most effective manner. In another part of the Burg Kloster there is a small fragment of similar pavement, which looks as if it had been the hearth under a fire.

Near S. Giles's church there is another ruined conventual building, S. Anne's Kloster. This was originally a nunnery of "Clarissernonnen," (I suppose these were nuns of S. Clare, an order who had a few houses in England) but has been converted into a workhouse. Unfortunately a great fire in 1843 consumed the church, and left nothing but the outer walls standing, and when I was there it was used as a place for the workhouse men to break stones for the roads. The church is said to have been designed and built by one Synaigus Heise of Brunswick, who came to Lübeck in 1502 with five assistants, and completed the work in 1510. With this date the work tallies very well, though I confess there is no mark of the peculiarities of a Brunswick architect, which, as must be known to any who have ever seen that very remarkable city, are decided enough. Part of the west front of the church of S. Anne was built with courses of stone and brick, a most unusual arrangement in Germany, though common enough in Italian Pointed, and always very striking in its effect; the domestic buildings retain a good many groined rooms, and a simple cloister in very perfect condition.

We come now to the Rath-haus, whose long line of picturesque front is so great a feature in the principal street of the city. Its history is so confusing and its style so peculiar, that it is very difficult indeed to affix any certain date to its various portions. It was burnt down in A.D. 1276, and there was another fire in A.D. 1358. In A.D. 1389 there were considerable works executed, including the famous cellars, whose still more famous wine was all cleared out by the French, when

they sacked the good city in A.D. 1806. The portion of the Rath-haus to the south of the market-place, seems to have been built in 1442—44, and the alterations of the Borse towards the street in 1570 and 1673; so that we may well expect a confusing and picturesque mixture of works of various dates. The earliest external portion appears to me to be the screen on the north side in front of the two gabled roofs; and this and the other great screens or parapets towards the market-place and towards the street, are the most picturesque portions of the building. They are entirely executed in red and black brick, the cusping being all done in moulded brick. As a rich piece of colour this work is very valuable, but architecturally its sole merit is a kind of picturesqueness, which it certainly has in great force.

The fact is that in Northern Germany all the domestic architecture was very full of faults; the fronts of the buildings were very seldom at all ruled by the roof line, and their stepped gables, traceried, mullioned, and pinnaced, had no reference to anything save a desire to look well; and so here some of the most striking portions of the old Rath-haus are done without any regard to constructional wants, and simply as marks of the construction; the fronts are built up to conceal the roofs, arcaded and pinnaced without meaning, and in a style very elaborate as compared with the other brickwork throughout the city.

I have here a sketch of perhaps the most magnificent example remaining of North German domestic architecture—the Rath-haus at Munster—which will show you how even, with the most beautiful detail and the best possible sculpture, this faulty mode of designing was always persisted in; from Munster in the fourteenth century one may trace it going into the brick districts to the north and—as at Lüneburg—filling entire towns with its extravagancies, and then settling down, as we find it at Lübeck, into a regular system of stepped gables and panelled façades, beyond which the dream of house builders never went. I confess to having been sorely disappointed in the street architecture of Lübeck. In the first place everything except the churches, hospitals, Rath-haus, and gateways, is painted white, or whitewashed in the most ruthless manner, and the architectural merit of the houses before they were whitewashed must have been very small. The houses of the side of the Heiligen Geist Spital are the best specimens of the kind of elevation most in favour, and will, I think, quite justify my strictures, though they are less objectionable than most, in that the gables follow the roof line instead of being sham.

I have left until the last the town gateways, which are certainly two of the most effective I have ever seen. The Holsteiner Thor has two spire-like roofs at its extremities, which are very effective, and its front towards the town is really a magnificent specimen of the good effect of a great quantity of arcading. The outer front of the gate is much less ornamental. In the stringcourses there is a great deal of inlaid terra-cotta ornament. The date of this gateway is about A.D. 1477.

The Burg Thor and the buildings on the town side form, as will be seen from my sketch, about as picturesque a group as can well be imagined. It has all been lately restored, and, I fear, *painted*: the colour of the

red and black bricks savouring to my eye uncommonly of artificial colour; but one can scarce imagine anything more strikingly picturesque than the whole group. The other side of the gate is almost exactly the same as the side shown in my sketch; but standing by itself, without the picturesque buildings on either side, is not nearly so effective. All that I had heard of Lübeck made me promise myself a great treat in the study of the old brick buildings and the old treatment of brick. I must confess, however, that this was not so good or so satisfactory as I had expected, and that it is certainly very inferior to the Italian brickwork. It is generally coarsely done, and there is but little attempted in the way of tracery, and that little is never very effective. I saw nothing, for instance, at all comparable to such brickwork as one sees at Verona, Mantua, and Cremona; and I doubt much whether Germany produces any which can be compared to it. Except in one instance, and then only to a very slight extent, there is no attempt at all at mixing stone with brick, save at the quoins of the towers, where there are always immense blocks of stones, intended for strength, but contributing, I suspect, to the weakness which is quite a characteristic of all the churches in Lübeck, Hamburg, Lüneburg, and generally throughout this brick district. The brick churches of Italy are remarkable in that they owe much of their beautiful effect either to the mixture of stone with brick, or to the exquisite moulding of the brick, and the care and delicacy with which it was built; and one observes that whilst in Italy all the buildings have an air of refinement, in Northern Germany they have an air of great coarseness, to which, perhaps, the entire absence of what can fairly be called window tracery in a great degree conduces.

Something may, however, be learnt even from the failure of other men, and so some points may well be attended to in this German brickwork. And first it teaches us, distinctly and unmistakeably, that brick is no material for window traceries; the necessity of using it ends either in the repetition of very simple and ugly windows, such as are almost universal in Lübeck; or, as in the Stadt Haus, and again in the very remarkable church of S. Katharine, at Brandenburg, in the eternal repetition of the same small piece of moulded tracery, which, of necessity not very good in itself, becomes, by much repetition, quite hateful. And the effect is painful in the extreme upon the whole practice of art: in all cases, without any exception, I believe, where men have condescended to attempt to execute traceries or carvings in brick moulded in this way, the tendency has been, naturally enough, to repeat for ever things which by repetition become cheap. One moulded piece of brick tracery would be dearer than one like it in stone; but multiply it a hundred or a thousand times, and it becomes infinitely cheaper, but who can say by how much more infinitely tedious and unartistic! So at Brandenburg, crockets, crocketed gablets, component parts of tracery, and the like, are repeated over and over again, in a manner which is really marvellous; and because it was necessary to do this, immense sham fronts, sham parapets, and the like, must be raised, in order to display all the resources which were at their command. Now this is very poor architecture, very vile art; and it requires no

argument to prove that it is only the natural and certain result of the attempt to use materials out of their proper place, and in a way in which it was never intended they should be used. Far worse would be an attempt to mould clay, so that it should counterfeit the work of nature; and so, in addition to the destruction of all art by its endless repetitions, insult God's handiwork by counterfeiting stone quarried from the bowels of the earth.

The Lübeck churches show us, however, in other respects, what great things may really be done, and done well and naturally, in brick. You may form mouldings to any extent, because each moulded brick tells its own tale, does its own work; and mouldings, so far from not bearing repetition, gain by it. All the windows in a noble church require varied traceries; but it were as well that no two of them should vary in their mouldings. Here, therefore, the reproductive power of the moulder is most valuable; so, too, is it in all forms of ornament, (as, e.g., the billet, chevron, and the like,) which become ornamental only by repetition, and not in any way by reason of art or skill in the man who works them. These are absolutely better in brick than in stone, because, as no thought and no taste is necessary in the man who carves them, it were better the human intellect should be as little as possible deadened by working upon them. The windows of S. Katharine, Lübeck, show how these moulded bricks may be used in conjunction with stone traceries, and with admirable effect, when compared with the attempts at tracery in brick which this and other churches here exhibit.

But one of the most important facts which we can learn here is, that brick is not only good outside, but just as much inside a church. All the Lübeck churches are built, inside and out, with red brick: most unfortunately, this has all been whitewashed, but I think we may have faith enough in the men who built them to be sure that they would not have been built with brick had not the effect been good. For myself, I am persuaded that they were right in so doing; because I have seen in Italy the wonderfully solemn effect produced in this way, and have since tested it myself. In truth, no red brick building should ever be plastered inside, save where it is intended to introduce paintings of some kind more brilliant than the colour of the bricks.

On the whole, therefore, though the brickwork of Lübeck is far inferior, in delicacy and beauty, to that which I have seen in Italy, there is much to be learnt from it, and much proof to be obtained, if proof be needed, that brick is really a most noble and serviceable material, and one which, wherever it is the material of the district, ought invariably and unhesitatingly to be used.

But I feel that, in criticising its brickwork, I have been led into abusing old Lübeck almost too much. Perhaps I ought only to express my grateful recollection of all the treasures which she still possesses,—of her screens, her church furniture, her spacious interiors, and her many picturesque features of antiquarian and ecclesiological interest, her triptychs, her brasses, and her gateways,—rather than attempt to draw a parallel between her and Italy; between the stern ruggedness of the north, and the sunny softness and delicacy of the south; between,

moreover, a city built as it were in a day,—for Lübeck's rise was sudden almost beyond all precedent, without a history, and without older days to teach and to correct her,—and a land whose memories of the past and associations with old art were, even in the middle ages, well nigh as great, and as valuable in their influence on the mind of her people, as they can be even at the present day. More just it is, perhaps, only to be thankful for all the pleasures with which my three days' sojourn in this noble old city was full even to overflowing; and (forgetful of the faults of her architects) to dwell more upon the lessons which their works cannot fail to teach us, if we will only lovingly and patiently study and examine them.

#### ARCHITECTURAL EXHIBITION, 1854—1855.

We are glad to welcome again the Architectural Exhibition, which has arisen out of the utter death-in-life into which the *soi-disant* architectural branch of the Royal Academy has long fallen. This year the new Society has obtained the use of the spacious galleries of the Society of British Artists in Suffolk Street for its exhibition, which opened on the 11th of December, and is not to close till February 24, that for the next year being advertised to commence on the 10th of December, 1855.

In noticing the various works now exhibited, we shall consider ourselves only bound to call attention to designs of new buildings not previously exhibited, for the collection comprises also sketches of extant buildings, as well as drawings which have been previously exhibited at the Royal Academy, some of them as late as the last season. We cannot absolutely approve this licence, but of course rules of exclusion must not be too strictly laid down with a new society.

The design for a Baptist Chapel, at Camden Town, by Messrs. Lander and Bedells (5), and another (104) by the same gentlemen, are both of that type where galleries seem the *primum mobile*, which happily no longer characterises even suburban churches, and which it would be time wasted further to characterise. We leave it to Messrs. Lander and Bedells to develop to yet undiscovered heights of hideousness.

The next number (6), a Country Church, by Mr. Robert Burt, in First-Pointed, with a tower and spire detached, and connected by a small cloister, is too elongated and prim in its whole aspect. There is a developed chancel, a point apparently now completely established in church building.

Mr. Joseph Clarke gives (9) a bird's-eye view of a design sent in in competition for the Carlisle County Lunatic Asylum, in brick, of a collegiate character, but rather too scattered for complete effect. The chapel, comprising nave and chancel, has a western tower with stone spire. Mr. Clarke likewise exhibits models of East Crompton and Danebridge

churches, previously noticed in our pages ; and also a south-west view of Egerton church, in Kent, which he has restored (210), a characteristic Kentish church, with angle turret, and a high-pitched north aisle of Third-Pointed.

19. Mr. James Edmeston, Jun., exhibits his cast-iron and terra-cotta Clock Tower, for Geelong, which we noticed favourably when it was shown in Trafalgar Square.

23 presents three Detail Studies for Domestic Architecture, one of them an oriel, by Messrs. Chamberlain and Tabberer, in Italianising Pointed, simple and effective. We should be glad to see other works of these gentlemen.

We quote description of 24, by Mr. Knightley, from the Catalogue : "Design for the Interior of a Church to be erected at Brentford. Galleries were not allowed. This design is for 1,400 on the ground-floor, and has four aisles." Our readers will be prepared to expect very little from an artist who could thus parade the non-allowance of galleries, and they will not be disappointed. The structure is in a sort of Middle-Pointed, the pillars are stilted, the arches of the secondary aisles four-centred, and the reading-desk is a pulpit facing due west. It is not stated that the design was accepted, and we must hope that a church presenting such advantages in the size and conditions prescribed may not be destined to be so marred in the execution. Is this by the way the church for which Mr. Raffles Brown exhibited the successful design in the last exhibition of the Royal Academy ? Mr. Knightley shows his unlucky versatility in an Italianising conventicle (209).

26 and 22 are designs for the Consecrated and Unconsecrated Chapels for the Charlton Burial Ground, by Mr. Samuel Hewett. The former in First-Pointed, has open seats in its western portion, and stalls to the east, with a constructional bier of oak in the centre, the altar being at the east end. The unconsecrated, in Flowing Middle-Pointed, has likewise seats, and stalls, and a bier. We are glad to observe that our architects are developing ecclesiastical types of cemetery chapels.

34, an Interior of a Church, by Mr. Alfred Bailey, in Lombardic Pointed, with colour in bands, has character about it. The drawing facing eastward gives the nave, aisles, and chancel, with a rose window placed high at the east end.

The Parish Church of S. Meilig Llŵes, Radnorshire (41) by Messrs. Worthington, is a characterless building composed of porch, tower ; nave, and north aisle, under separate gables ; and chancel.

Mr. Charles Gray is a large exhibitor of domestic buildings, generally Italianising, in which he makes a commendable use of external constructional polychrome. Among them is a Corner House, in Sloane Square (43), and some detached and semi-detached villas to be erected on the Willoughby Estate, Tottenham (45). We are glad to see so many indications of the adoption of colour in external architecture, which may go far if persevered in to correct the general monotony of our street façades. Mr. Gray appears as an ecclesiastical architect (223, 226), in interior and exterior views of a design for a proposed New Church, Tulse Hill. The building, which is cruciform, seems too much conceived on the auditorium principle, but it looks large and



striking in the design. We should wish to reserve further notice for the actual building.

50 is termed "A Church proposed to be erected in Kent," by Messrs. Deane and Bailey, and shows a low, wide auditorium, with a roof of most inadequate pitch, and a queer developement of window, combining an adaptation of the Romanesque and the bull's-eye. At the east end are seven round-headed windows in a row, touching each other, and above them three bulls'-eyes. On the whole, we could safely recommend this design to be carried out as a riding-school.

Mr. N. E. Stevens' design, sent in competition for the Church at South Lowestoft (56), is a common-place cruciform design, with low transepts and a side tower and spire.

Mr. Arthur Billing's competition design for the New Church at East Moulsey, Surrey, to which the second premium was awarded (66), comprises nave and aisle, with chancel and chancel aisle, each under its own gable, and an octagonal tower and spire not well copied from Stanwick church.

76. "Mr. E. W. Tarn, M.A.'s" competition design for the Carlisle Lunatic Asylum, is a most infelicitous attempt at giving the effect of a Scotch castle.

Mr. St. Aubyn's designs are elsewhere noticed in this number.

80. "Monument erected in the Chancel of Howick Church, Northumberland, in memory of the late Earl Grey, K.G., from the designs of F. J. Francis, drawn and executed by Thomas Bedford, sculptor," is a recessed tomb of the mediæval form, elaborate but heavy, and wanting in spirit. The armorial bearings also do not come well in, and the figures in niches are likewise rather sentimental. The date of execution appears on the drawing as 1849. We are glad to see this eminent statesman of a past generation commemorated in a monument of the revived art of the Middle Ages.

Mr. Arthur Ashpitel's New Church at Blackheath (93), is in Third-Pointed, and does not call for particular notice.

99. "The South-eastern Chapel of Doncaster Church, as being rebuilt at the sole cost of W. H. Forman, Esq., of Pipbrooke House, Dorking, by G. G. Scott," gives a rich *morceau* of Middle-Pointed architecture, effectively drawn. We reserve our notice of this important church for ocular inspection.

113 and 216 are the interior and exterior of a church proposed to be erected at Lowestoft, by Mr. R. W. Armstrong, full of pretence and very unsuccessful. Mr. Armstrong's notions of originality effloresce in the luminous idea of sticking long two-light windows with vestry doors underneath at the east end of the nave flanking the jambs of the chancel arch, and in crowning the same arch with a huge quintuplet.

Mr. F. Digweed's design for a church (141) is a modern looking cruciform structure, with a little spire running into a mere pinnacle.

142. "Leiston Church, Suffolk, recently erected; the western tower is the only remaining portion of the old building;" by Mr. E. B. Lamb, is a noticeable exhibition of all those eccentricities which render Mr. Lamb the most affected and *outré*, and at the same time ineffective, of

all our ecclesiastical architects. The drawing shows a huge transept, out of which spring, on either side of the chancel, chapels, having all the look of subsidiary chancels. There is also a queer turret, with a pyramidal capping, of a quasi-domestic character. In 157, Mr. Lamb gives the interior of a church, comprising one limb of a transept, without either central tower or aisles. The roof of an open timber design is a mass of confusion.

Messrs. J. and J. King send several sketches of stained glass. Among them (143), "Drawing of a painted glass, inserted in a window in Camberwell Chapel," is a copy of the "Five Sisters," inserted in a Third-Pointed window.

146. "South-west view of the church of the Holy Trinity, Witham, Essex," by Mr. D. C. Nichols, is conspicuous for its broad lancets.

Messrs. W. G. and E. Habershon exhibit, under the number 156, nine ecclesiastical designs, viz.:—the interior and exterior of Toft Church, Cheshire, and Risca Church, Monmouth, both in a sort of Middle-Pointed; the restoration (poor) of the curious Romanesque church of S. Woolos, Newport, Monmouthshire; a Romanesque church of eighteen years back in its character, built for Lady Olivia Sparrow, at Huntingdon; a First-Pointed church for Coedkernew, in South Wales; and Middle-Pointed churches for Erith, in Kent, and Machen, in South Wales, the latter exhibiting an affected corner pinnacle.

163 to 171 are a series of designs, chiefly secular, by Mr. Truefitt, characterised by his usual fancy and knowledge of the picturesque. Among them we must specially refer to the clever introduction of short iron pillars in 171—a very original design for the interior of a Bank at Manchester, in which principles derived from mediæval architecture are applied to the exigencies of modern convenience.

Mr. Truefitt likewise exhibits a large drawing (297) of a font. Here we must candidly own we think he has let his imagination run riot, in the conception of a large angel, with children praying at his feet, which stands over the font itself. The iron-work introduced is simple and graceful.

174. "Beauchamp Church, Moyrus, County Galway, Ireland, erected for Miss Moore, from the designs of Lamorock Flower," is very poor. Its most noticeable feature is a bell-gable, growing out of the corner of the end wall of the nave.

177. "Interior of Harlow New Schools, Essex, erected by T. W. Perry Watlington, Esq." Mr. G. E. Pritchett being the architect, represents a hall-like school, with a transeptal projection, and a consequent combination of roof which is perfectly indescribable—braces and cross-braces flying and twisting about in all directions, in most unadmired confusion.

Mr. T. W. Goodman's design for a coped external monument (178) in Middle-Pointed, is much too heavy.

180. "Design; S. John's Church, South Lowestoft. Selected in a public competition. The tender for the entire works, including tower and spire, received by public advertisement, was £5,500," by Mr. J. Brown, is a building full of pretence. The tower stands in the south angle of the nave and chancel.

Mr. Bruce Allen exhibits (185 and 305) designs for private houses and shop fronts, in which mediæval forms are adapted to modern uses. Both are very creditable.

198. "Church of S. James the Great, Stratford-on-Avon, just completed; All Saints' Church, Warwick, now erecting; and design for a church;" is the principal ecclesiological series of designs in this exhibition by Mr. James Murray. Of these the first is the representation from the north-west of a church, showing a tower and spire at the west end of the north aisle, a high-pitched nave-roof, lean-to south aisle, with a developed timber porch, and a south transept. The church at Warwick is on a larger scale, in flowing Middle-Pointed, and, as we may judge from the drawing taken from the south, is cruciform, with a south chancel-aisle (at least) under a separate gable; lean-to nave aisles, and a tower and spire adjoining and continuing the south transept to the west: the spire is of the broach form, with long spire-lights at its spring, and is well conceived. The "design" is for a building of less dimensions, with a capped and battlemented north-west tower, and west porch rather prettily thickening out of the wall. Of Mr. Murray's other designs, 136 is a town-hall in Flemish Flamboyant; while 140 and 189 give numerous schools and cottages, all apparently picturesque and well-grouped, but exhibited on too small a scale. 233, 234, and 239, give the new Corn Exchange at Coventry, a handsome basilican hall, in Italian, with the organ in an apse. It has decidedly merit, but, specially in such a city as Coventry, it is a great pity that a style was chosen beyond the middle ages, with their magnificent guildhalls, of one of which Coventry has an example with which a modern architect ought to have been provoked to compete. Mr. Murray's market-house and corn exchange for S. Alban's (236) is on a smaller scale, also in Italian, and has character. We should like to become better acquainted with Mr. Murray, whose works show decided promise.

Mr. W. Ellis gives some mediæval designs for gates. (203.)

215 is a "Congregational Chapel," in the course of erection at Haslingden, by Messrs. Cooper and Peck—two alternative treatments are given.

Mr. Fowler Jones's photograph of the Gascoigne Almshouses, Aberford, shows a revival of the Regent's Park cottage Gothic, all gables and pinnacles. The same gentleman shows a S. Thomas' Church, York, consecrated last year—a modern cruciform auditorium, in First-Pointed, with galleries in the transepts, broad spans, and no aisles.

The next number which arrests our attention, (228,) "India Missionary churches, designed by the Rev. J. L. Petit and Thomas Hill," deserves attention from more than one consideration. A model church by Mr. Petit must always command attention, if it were for London; *à fortiori*, when he comes forward with a careful attempt to fill up a lacuna so important as the style in which to build places of worship, missionary in their character, and suited to the sultry climate of India. As might be forecast, his *basis* is Italian; to that he has superadded the *domical* element, which he has worked out in his recent volume on France, and which finds its Indian prototype in the Mahomedan buildings of that peninsula. The result is a series of churches, very solid and speluncar, and

therefore, in point of temperature, we should imagine, well adapted to their thermometer. Here we fear our praise must cease. In this adaptation, the gracefulness, which is the predominant merit of Italian architecture, has escaped; and the new buildings, we fear, instead of being anything better than what either Brahmin or Mahomedan India has already to offer, will, in beauty of every sort, be inferior to both those antecedent schools of art. But this is not our gravest objection to these designs. Under plea of their professed object, they boldly introduce a system of church arrangement *wholly* at variance with the doctrinal spirit and ritual arrangements of the communion for whose benefit they are intended. In one, a not ill-planned apsidal church, the reading-desk is placed directly behind the holy table. In another, a congeries of three domes, placed so as to give a *heart-shaped* ground-plan, the pointed end being to the east, the holy table stands against one of the *slant* sides of the heart, with the rostrum opposite. We shall not, in the Ecclesiologist of 1855, waste time to say why we protest against such proposed innovations.

Mr. S. J. Nicholl's "design for an altar, to be dedicated in honour of the Angels, 'The ministers of God's holy will to men,'" (245) is, we apprehend, Irvingite. There is a tabernacle, but no lights on the altar, only side standards; the differentia, we believe, of that sect. The design itself, a large architectural reredos, is heavy, and over-done. There is a multiplicity of groups in relief, both on the reredos and the front of the altar itself.

Messrs. Ashpitel and Whichcord exhibit (251) "Shops now erecting at Maidstone. The façade is constructed of iron, put together with snug joints. The filling-in of the iron-work to be done with glazed porcelain in colours. The upper part of the house over the shops is also to be faced with similar porcelain, in order to avoid the ordinary heavy effect of a brick wall over glass." This is another very creditable attempt at urban constructive colour.

Mr. C. Risdon Gribble's design for a parochial church (264) is a not successful *rechauffé* of Lincolnshire Middle-Pointed.

Mr. E. Pearce's dissenting chapel at Norwich (266) is of the Ebenezer style of 1815.

277 is a blank in the catalogue, both as to name and subject. On its own face it is entitled, "Ecclesiastical façade." We congratulate its producer on his incognito.

280 to 283 are a series of sketches by the Class of Design, Architectural Association. A considerable number of them are ecclesiastical, possessing merit and character. We observe in them a bold use of iron-work.

298, to which we are sorry to observe an asterisk appended, explained to mean, "intended for the Paris exhibition," is called a "design for the east end of a choir," by Mr. Thomas Allom. This is the identical drawing which, we do not know how many years since, created such amusement on the walls of the Royal Academy; comprising a transparency window, a perpendicular reredos gone mad, and a fashionable couple being married. We must protest against English architecture being so caricatured and misrepresented at an international

exhibition. At least it should be appended to the notice that this design never has been, and is never likely to be, executed.

300 is the elevation of the end of a design for a public hall, by Mr. George Lufkin. The style is Third-Pointed, with the foreign element of stepped gables. The window is of eight lights, flanked by niches with figures. We are glad the *civic* branch of mediæval architecture is arresting the attention of our architects.

309 to 314 are a series of designs of Tynant and Canton churches, by Messrs. Prichard and Seddon, both in Middle-Pointed; the former apsidal, with a gabled aisle; the latter with a square east end, and lean-to aisles. Neither design strikes us as very felicitous.

323. S. Leonard's Hospital, York, by Mr. T. M. Rickman, is a successful example of the adaptation of Pointed of a domestic character to a town situation, in a street upon rising ground. There is much quiet picturesqueness about it.

Under 330, we find careful plans, elevation and section, in the scale of  $\frac{1}{4}$  inch to the foot, of the magnificent tower and spire of S. Michael's, Coventry, prepared, as well as some others of the church, giving various sections and elevations of the entire structure, by order of the churchwardens, (241 to 244,) with the view to the "gradual and thorough restoration" of S. Michael's by Mr. Scott. These drawings were executed and exhibited by Mr. J. Drayton Wyatt, and seem most studiously executed.

There is, we are glad to notice, a considerable exhibition of architectural materials, among which are numerous specimens of the process for indurating stone, invented by Mr. Hutchinson, of Tunbridge Wells.

Among the models is a very interesting experiment, which we describe in the words of the catalogue:—"260. The Currant Blossom; being one of a series of models on a large scale, showing the symmetry of very small flowers, and the practicability of employing them for ornamentation. Exhibited by W. P. Griffith, F.S.A. This model is the real flower magnified; but if it be used as an ornament, it must be conventionalised; i. e., omit the pistil, stamens, &c., and put in the centre of the flower a spherical projection with five concave lines, each line to be opposite the centre of each petal. This flower, when thus modified, would vie with the ball-flower and others." We hope that Mr. Griffith will similarly experiment with other flowers.

#### PETIT'S ARCHITECTURAL STUDIES IN FRANCE.

*Architectural Studies in France.* By the Rev. J. L. PETIT, M.A., F.S.A., with Illustrations from Drawings by the Author and P. H. De La Motte. London: George Bell, 186, Fleet Street. 1864.

MR. PETIT has done good service to the cause of architectural science, by the publication of this very beautiful volume. He stands nearly unequalled as a suggestive writer, and it is quite impossible for

any one, whether a professed architect or an amateur, to read this book, or even to examine its numerous illustrations, without deriving many new and most valuable ideas. We may safely say this, without pledging ourselves to agree with all Mr. Petit's conclusions. The especial value of the book is that it opens to the student several new and unusually rich fields of architectural study, with the advantage of an intelligent practical commentary on the examples adduced. The illustrations—which include both perspective views and minute details—are extraordinarily profuse, comprising indeed above 200 plates, and will afford the untravelled student ample materials for making acquaintance with several little known but most important varieties of local style. Many of these plates are “anastatic” reproductions of Mr. Petit's own peculiar sketches, which are more successful in representing broad outlines and general picturesque effects, than in giving minute architectural detail; but the larger number are engraved on wood from the drawings of Mr. P. H. Delamotte, and leave nothing to be desired with respect to scientific accuracy and artistic beauty.

The scope of the work before us is a description, pleasingly written, of the churches visited by the author in certain districts of France, interspersed with various hints, suggested by what he particularly observes in them as worthy of admiration, for the guidance of our architects in working out a new architectural style. A short preface and a concluding chapter deal rather more formally with the favourite scheme of the author for superseding our present architecture by a new developement, and contain some interesting opinions on the present state and prospects of church architecture among us. We shall not do more, in our present number, than give a general notion of Mr. Petit's researches in French architecture, reserving for another occasion the discussion of some of the interesting practical questions raised by the author.

The districts more especially handled by him are Auvergne, Perigord, and Anjou; but the examples range over a considerably larger area. Mr. Petit well remarks, that the churches of Normandy and Brittany form a kind of link between English and French architecture. For example, he considers that the Romanesque architect of these districts shows, like our own, a constant effort after some further developement; while the Romanesque architect of the southern and eastern parts of France was quite content with his style, and gave himself up to the endeavour to refine and adorn it. “I question,” he says, “if the richest buildings in southern France of the middle of the twelfth century show the slightest advance towards Gothic beyond those of the tenth or eleventh—even the constant use of the pointed arch, the introduction of which in the north almost instantaneously formed the style, proves, by its inefficiency in giving the impulse, that the principle either did not exist, or was very stagnant.” (p. 3.) Accordingly it is in the south of France that Mr. Petit expects to find the elements of a new or developed “pure, beautiful, and correct round-arched style.”

The commonest type of French Romanesque Mr. Petit believes to be the barrel-roofed churches of Auvergne. He selects Notre Dame

of Clermont Ferrand, and S. Paul of Issoire, as the normal examples. With these he would combine, as suggesting germs of development, the aisleless churches of Perigord, roofed with a series of domes, and those of Anjou, also aisleless, but vaulted in square compartments much raised at the apex. But we are anticipating.

The following is a very interesting general comparison between French and English parish churches :

"The French architectural student would be as much struck, and learn as much, on visiting a group of English churches, in some district where neither design nor workmanship is spared, for instance, Lincolnshire or Northamptonshire, as we should by a corresponding group of French churches. The former exhibit a depth, purity, and delicacy in mouldings, a studied elegance in the tracery of windows, a symmetry of outline, and refinement in proportions, with a careful exclusion, from an early period, of every incongruous element, which are not so apparent in the French specimens. But in the latter, we find a massiveness and grandeur which we look for only in our own large conventual churches. Most of them are either wholly, or in part, vaulted with stone. Many have the main features belonging to a cathedral; the pier arch, the triforium, and the clerestory, and these are so designed as to avoid giving the idea of a model in miniature. The central tower is, I should say, on the whole, more prevalent than in England. In some districts it forms the rule rather than the exception, while in others it is very rare. In Burgundy it is the property of all the styles, from Romanesque to Flamboyant; in Touraine, at least in the part of that province with which I am at all acquainted, it is apparently confined to the Romanesque, or early transition. As in Germany, it is often octagonal, and the spire shows itself at an early period. The apse is also a more common feature than in England, though in many districts it by no means prevails to the exclusion of the square chancel; indeed, in the smaller Romanesque buildings in the north of France, I question if the latter is not of more frequent occurrence. In southern France the apse is more nearly universal. Where there are aisles or transepts, the main apse is usually flanked by two smaller ones. This arrangement, however, was not unusual in England, as is proved by the large arch so frequently visible in the eastern wall of a transept. The apsidal aisle with radiating chapels is of frequent occurrence in the larger Romanesque churches; in the succeeding styles it became commonly the eastern finish of cathedrals. Where later additions have been made, the most unexpected and picturesque combinations present themselves. The large and lofty chancel is added to the nave designed for a smaller structure, or the raised clerestory and roof of the nave almost swallow up the low central tower. The original nave becomes an aisle to a nave of later date, and the central tower becomes a lateral one. Aisles and chapels are added with but little reference to the scale of the building, and frequently have the effect of a series of transepts joining each other and terminating in gables. I do not say that these are architectural beauties, but they increase the interest both to the student and the artist."—pp. 5-7.

Mr. Petit has always been a consistent admirer of village churches, and accordingly, in his present "Studies," we learn more of the parochial architecture of France than of its cathedrals. And this we think a great merit, considering that it is practically more important for our architects to be able to design churches of small size and pretensions than such gigantic structures as Amiens or Westminster. One lesson is very clearly taught in the numerous examples here adduced; and that

is, that there is plenty of room for very beautiful architectural combinations even in very small churches, and that the use of stone roofs almost necessarily requires a higher kind of architecture than we are accustomed to see at home in our ordinary wooden-roofed parochial churches. No one we think can have examined a large number of ordinary English modern churches without being struck by the growing poverty and meagreness of the structural parts. It is very seldom indeed that the roofs have any necessary constructional relation to the supporting walls. A modern architect seems generally quite satisfied to place *any* roof—according to the price he can afford—over *any* walls. He makes it two separate problems, to design his walls, and then to put as handsome a roof as he can above them. Now in a stone-roofed church such an incongruity is all but impossible. An architect must not only prepare his walls and arcades generally for a very heavy superincumbent mass, but the specific nature of the vaulting must necessitate proper structural accommodations, buttresses, thrusts, and vaulting-shafts, for its support. A vaulted church is thus a kind of organic whole; and it is scarcely fanciful to say that a Willis—the Owen of the comparative anatomy of architecture—could reconstruct such a design from a few of its bones. Herein consists, in our opinion, the immeasurable inferiority of our English wooden-roofed churches, and we heartily wish that our church-builders would set themselves resolutely against their introduction, at least in churches of any cost or pretensions. The volume before us is very likely to contribute to such a result; for few can even look over its plates without observing the great difference both as to art, and as to 'religiosity,' between such churches as we are more accustomed to see in this country, and such an one for instance as La Palud. (p. 111.) Mr. Petit indeed is most earnest in commending the use of barrel-vaulting, or domes, or ordinary vaulting, wherever the subject is suggested by his examples, but he might (we think) have gone further, and have made the use of a stone roof a canon for his new style. We must quote what he says on this point in his concluding chapter.

"I have all along taken for granted that the object has been, the support of an indestructible roof of masonry. But though to the pursuit and attainment of this object we owe the character of Gothic, and indeed of almost all arcuated architecture, still I am not prepared to consider the use of the wooden roof as a blemish. It was used honestly, without disguise, and constructed according to its material; it was capable of much appropriate ornament, and admitted arrangements of very great convenience, for instance the range of slight piers supporting light open clerestories, as in the late Perpendicular. We cannot deny that churches of this description exhibit much beauty and elegance, are not without dignity, and are well adapted to the uses of a large congregation.

"No doubt the less of destructible material the architect employs the better; but it is almost impossible to debar him altogether from its use, and it is also difficult to draw the limit. Still he should always take care, first, that the decay of the destructible parts should not compromise the safety of those which ought to be indestructible, as the masonry; and, secondly, that every destructible part should be easily accessible for the purpose of inspection and repair. The fires at York Minster tell their story in two ways. The roofs themselves indeed were utterly destroyed; but the masonry, and even



the glass, received little material injury, none, that I am aware of, but what could be repaired by superficial coatings, or the restoration of minor ornaments. However I do not defend the replacing of the burnt roof with timber instead of stone vaulting, since the construction has provided for, and demanded the latter."—pp. 187, 188.

Passing over some comparisons between English and French cathedrals, we must next extract some interesting remarks on the Late Gothic styles, Flamboyant, and Perpendicular, with which we are quite disposed to agree.

"As they appear in cathedrals, the Geometrical style of the fourteenth century is extremely beautiful and elegant, and the later Flamboyant is rich, varied, and imposing. Perhaps its finest specimens excel our best Perpendicular. But in smaller churches it is remarkable how much the interest falls off at the end of the thirteenth century, and how very poor and meagre the late Gothic becomes when attempted to be worked plain. In this respect we have the advantage. Our plain Perpendicular is not necessarily a poor style. However simply it may be worked, there is generally something, perhaps not easily described or defined, which connects it with the Gothic of the best period. Even when the piers are plain octagonal shafts, the mouldings of the arches mere chamfers, and the windows terminating in a square head, instead of a pointed arch, we still feel that it is Gothic, and that it has not been worked without some thought or care. We can hardly say this of a plain late Gothic church in France. The meagre pointed windows, often without mullions or tracery, generally without foliation, and the discontinuous imposts without capitals, have an effect hardly counteracted by the vaulting, the ribs and ornaments of which often appear rather to be the additions of an indiscreet restorer than the productions of an age coming within the Gothic range. We may occasionally meet with a steeple of good outline, but rarely (except in Normandy and Brittany, where the above observations do not apply) shall we find any to be compared with the examples that may be met with in most English counties. Such a group of towers as we find in Somersetshire, is, I should think, unknown in France."—p. 8.

But Mr. Petit has not devoted much of his attention in his tour to the Pointed styles. His aim has been to examine the styles preceding the Gothic development, in order to point out the way to a new development of a round-arch style instead of a Pointed one. Whereas our own endeavour (for example) has been to seek in the Pointed style, before its decline, the elements of a further still more perfect development; Mr. Petit aims at discarding the Pointed arch altogether, and resuscitating the Romanesque from the moment preceding the introduction of the fruitful germ of the Pointed arch. This being the favourite notion of our author, we need not be surprised to find him arguing warmly against the attempt to appropriate especially the epithet "Christian" to the Pointed styles. He seems to consider the Gothic style as nothing more than a temporary though beautiful form of art, "mediaeval" in its feeling, genius, and expression, as well as in date, and not only unfit for modern use, but impossible to be revived otherwise than as a dead copy in this age. We need not say that we disagree with this view entirely. We mention it here to prepare the reader for the course of Mr. Petit's speculations.

Those who may wish to follow Mr. Petit's steps in the practical study

of French architecture will be thankful for his hints as to an architectural, or ecclesiological tour. We extract one passage, showing how the geology or physical geography of a district may affect its churches.

"If we happen to have no other guide which may lead us to the antiquities of a district, we may often, by following the course of a stream, obtain a very fair chance of finding them. The larger rivers speak for themselves; every one of them has at intervals its cities and important towns, provided of old with their apparatus of walls, gates, castles, cathedrals, churches, and monasteries. The only question is, how much has been destroyed, and how much left. Not only these, but their smaller tributaries have their objects of interest; and it might be curious to observe how each seems to carry along its course some peculiar architectural feature. I have fancied, though I might find it difficult to point out, a slight distinction between the churches on the Loire, the Cher, and the Indre, in their passage through Touraine. In one respect I have certainly noticed a difference: namely, in their orientation. I remember on starting from Tours one morning, to have observed that the sun was strong on the south side of the cathedral and the churches of the town: but on my arrival, a full hour later, at the church of S. Martin le Beau, I found that the light had not left the north side of that and other churches on the banks of the Cher. Now, though the course of both rivers is, to speak roughly, from east to west, yet there is necessarily a convergence to the point where the one falls into the other, and I cannot help thinking that the churches have their orientation according to their respective rivers; those on the Loire pointing rather to the north, those on the Cher considerably to the south. I merely throw out the suggestion, not having extended my observations sufficiently to establish a rule.

"In my excursions through this district I have unquestionably met with the best specimens, and in the greatest number on and near the rivers; and when I have traversed the dry tract of land to the north of the Loire, I have found comparatively little to repay me. But we need not dwell upon this point. Who is there that has not in his rambles tracked the course of some stream from village to village, at one turn catching a glimpse of an old steeple as it rises from among the trees, at another, of a picturesque manor-house crowning the slope of the bank; here he meets with a sample of nature's own architecture, with its arched recesses, or gray unbroken wall roofed with moss and ivy; there, telling a tale of scarcely less remote antiquity, a shattered relic of the primeval forest. Depend upon it, there is a great analogy between the pursuits of the fly-fisher, the artist, and the antiquary."—pp. 15, 16.

The following extract, the last for which we can make room on this occasion, will help us to map out part of France architecturally:

"But as my business is at present chiefly with the southern provinces, I shall make at once for the Loire, a river which on its own banks or those of its tributaries exhibits some of the most interesting churches in France, and if I mistake not, in a great part of its course forms an important architectural boundary. Its nearest and most northern point is Orleans. By ascending the river we give ourselves the opportunity of studying that phase of the Romanesque which appears, as I have remarked, to most advantage in Auvergne, through which province runs the Allier, one of the principal tributaries of the Loire; by taking the other direction, and following the course of the river towards the sea, we come upon a group of great interest, as regards style, construction, and antiquity, in the province of Touraine, and become acquainted with the Angevine style. I shall at present take the latter route, and on leaving the river shall shape my course to the southward, that I may study the domical churches of Angoumois and Perigord."—p. 18.

*(To be continued.)*

## ECCLESIASTICAL EMBROIDERY.

We have much pleasure in giving publicity to a most zealous but unpretending effort on the part of some ladies, whose success in this branch of Church art is well known, to form an union for the purpose of executing works of ecclesiastical embroidery.

The subjoined circular will show what the plan is. Any one wishing to obtain frontals, &c., of good design and workmanship, may obtain them in this way, far more satisfactorily, and (we need not say) far more cheaply, than from the shops. It is proposed to make no charge except for the value of the materials. But if any one who has taken advantage of this scheme wishes to make an acknowledgment, it will be received thankfully, and the sums so given, together with a few donations and subscriptions already offered, will form a fund, from which the Society hopes to be able to present altar-hangings to poor churches, especially in the Colonies. We should ourselves have been glad to see a small percentage charged in addition to the cost of materials, in order to cover the many incidental expenses which attend undertakings of this kind. But we hope that this will not be forgotten by such as seek the generous and efficient aid of this union for ecclesiastical needlework. We reprint the circular.

### "ECCLESIASTICAL EMBROIDERY.

"A society has been formed for the purpose of supplying altar-vestments for cathedral and parish churches, of strict ecclesiastical design, made either from ancient examples, or under the direction of a competent architect.

"The object of the society being the advancement of ecclesiastical embroidery, no charge will be made for work done by any of its members, beyond the price of materials; but a fund is opened for the purpose of defraying any expenses incurred in the furtherance of this object, or for providing altar vestments for the cathedral churches in the colonies, or poor districts in England. And it is hoped that those who avail themselves of the services of the society, and are able to make some acknowledgment, will contribute towards it.

"Applications to be addressed either to

"Miss Agnes Blencowe,  
"West Walton Rectory,  
"Wisbeach;

or to

"Miss Street,  
"17, Sydney Buildings,  
"Bath.

"A frontal for the cathedral at Mauritzburg, in the diocese of Natal, will be the first supplied by the society."

## DR. MILL'S MONUMENT.

*To the Editor of the Ecclesiologist.*

SIR,—Can you inform me whether any practical step has yet been taken to carry out the execution of the monument of our honoured vice-president, Dr. Mill, which you announced as far back as your number for last August? Rumour has it that a large sum has already been privately promised. But the public at large, and especially the subscribers, have a claim to some further information than that which they have already received; and if it be the fact that there is a balance in hand, some intimation is likewise due to them that some progress at least is being made to do that, of which raising the funds is only the preliminary,—viz., executing the monument in Ely Cathedral, for which we have given our donations. It would be a sad miscarriage if, after all that has been said and done, the memorial of such a man were allowed to go to sleep.

I remain, sir, &c.,

A SUBSCRIBER.

## ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

A COMMITTEE Meeting was held at Arklow House, on Wednesday, January 17; present, Mr. Beresford Hope in the chair, Mr. Chambers, Mr. France, Rev. T. Helmore, Rev. H. L. Jenner, Rev. W. Scott, and Rev. B. Webb.

Lord Robert Cecil, M.P., was elected a member of the Society, and was added to the Committee.

The Chairman laid before the Meeting the correspondence with the promoters of the competition for the proposed cathedral at Lille: a resolution was passed to assure the Lille commission of the sympathy and willing co-operation of the Ecclesiological Society, and to prepare a notice of the conditions of the competition, for insertion in the next number of the *Ecclesiologist*.

Some designs of details, from ancient authorities, by Mr. Street, were approved of for the *Instrumenta Ecclesiastica*, but, in consequence of the serious illness of Mr. Carpenter, the designs for the iron church were not ready for examination. It was stated that the Rev. Professor Thompson, of Lennoxville, Canada West, (diocese of Montreal,) had adopted the designs for a wooden church given in this series for use in America.

A letter of thanks was received from the Scottish Architectural Institute for the late numbers of the *Ecclesiologist*, and the thanks of the Society were ordered to be given for Part I. of Volume V. of the Transactions of the Exeter Diocesan Architectural Society. On the applica-

tion of the Secretary of the Surrey Archæological Society, it was unanimously agreed to admit that body into union with the Ecclesiological Society, and to interchange publications.

It was agreed to write to the Committee of the Oxford Architectural Society, in order to express the Society's condolence at the decease of the venerable Dr. Routh, the first President of the sister association, and an honorary member, from its first institution, of the Ecclesiological Society.

Some designs by Messrs. Bruce Allen, Buckeridge, Joseph Clarke, F.S.A., C. E. Giles, G. Truefitt, and W. White, were examined.

Mr. Slater met the Committee, and exhibited and explained some very good designs for a cathedral at Adelaide. This was a large cruciform structure, in late Middle-Pointed style, with a lofty central tower and spire. The design was discussed in detail, and the Committee agreed that in cases where a part only of a church is to be built, it is ordinarily better to begin with the nave; inasmuch as there is more likelihood of a permanent choir being afterwards substituted for a merely temporary one, than of a nave being built or used when the congregation has once become accustomed to worship in the choir. Mr. Slater was recommended to give more importance to the western façade of his design, and was reminded that a Colonial cathedral required accommodation for the meeting of a Synod and for other Diocesan purposes.

Mr. Slater also exhibited his designs for a parsonage at East Haddon, Northamptonshire.

Mr. F. T. Dollman met the Committee, and exhibited a series of very beautiful drawings in illustration of the remarkable church of Etchingham in Sussex, and other details of Sussex churches. He was encouraged to publish the Etchingham series.

The Committee examined Mr. White's designs for a school at Hooc, near Plymstock, and for the restoration of S. Mildred's, Preston, Kent; and also Mr. Giles's drawings of Bathealton church, and of the new schools at Wellington and West Charlton.

Mr. St. Aubyn's designs for an apsidal church at Blackfordby, Leicestershire, were considered; and the same gentleman sent anastatic drawings of his churches at S. Ive's, Cornwall, and S. James, Plymouth, which had been formerly examined by the Committee.

The Committee also inspected some drawings by Mr. S. S. Teulon, including his remarkable adaptation of the church at Woodstock, Oxon, into a Pointed building; a design for a tower to his new church of S. Michael on the Mount, Lincoln; the plans for converting into a parsonage the remains of conventual buildings at Rushford, Norfolk; the designs for a church and parsonage at Fosbury, Wilts; drawings of the restoration of Angmering church, Sussex, and of the conversion of some old buildings there into a group comprising schools, schoolmaster's house, vestry-hall, and sexton's house with lichgate; and also the arrangement of the chapel in Sir Antony Brown's almshouse at South Weald, in Essex.

The designs by Mr. G. R. Bodley for a new church at France Lynch, in the parish of Bisley, Gloucestershire, were also examined.

## OXFORD ARCHITECTURAL SOCIETY.

On Thursday, November 23, a meeting of this Society was held in the Rooms in Holywell.

The President, Dr. Bloxam, on taking the chair, announced the presents received by the Society, as follows :—Brass of a Priest from Horsham, presented by J. W. Lea, Esq., of Wadham College; a beautifully illustrated volume, *Les Splendeurs de l'Art en Belgique*, presented by the Rev. Henry Philipps; Proceedings of the Architectural Institute of Scotland, Session 1853—54, presented by the Society; notice of a Sculpture upon the Tympanum of Tetsworth church, Oxon, presented by Capt. Williams.

The following gentlemen were proposed for election as members of the Society :—The Rev. St. John Tyrwhitt, Christ Church; A. J. Scott, Esq., Magdalen Hall; J. Lomax, Esq., Magdalen Hall; H. Papillon, Esq., University College; A. F. Payne, Esq., Trinity College; the Rev. J. S. Sidebotham, New College; S. Andrews, Esq., Christ Church.

The Secretary then read the Report, in which members of the Society were called upon to support it as much as possible to preserve it from difficulties. A letter was read from the Bishop of Salisbury, acknowledging his election as one of the patrons.

The Committee alluded to the plans for the new University Museum, now being exhibited at the Radcliffe Library. Without considering the whole satisfactory, some were noticed with approval: principally those with the mottos, "*Nisi Dominus*," "*Virtus in Arduis*," and "*Kunst macht gunst*."

The Secretary then read an interesting communication from the Rev. C. B. Pearson, Rector of Knébworth, Herts, Corresponding Secretary, on a domestic chapel of the thirteenth century, remaining at Almshoe-bury, in that county. The description, accompanied by numerous drawings, induced a conversation on the arrangement of domestic chapels and oratories in former times, and the best adaptation of them to our own.

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This Society held a Meeting on Wednesday, December 6th: the Rev. the Rector of Exeter College, President, in the chair.

Mr. W. R. Bailey, of Oriel College, was elected a member.

The Report of the Committee adverted to the response made by non-resident members of the Society to a circular issued by the Secretaries, and inviting such members to renew their subscriptions. This had already been done to some extent, but it was hoped still more might accrue from this source.

The Treasurer, the Rev. S. W. Wayte, of Trinity College, had been re-elected, as also the two Secretaries. Mr. J. H. Parker resigned the post of Librarian, to which Mr. James Parker was elected.

The President then called on Mr. Street to read his paper upon the ancient buildings of Lübeck. They are all executed in red brick, and

are remarkable for their number and grand size, and for the number of remains of ancient church furniture, &c., which they contain. The *tout ensemble* of the city is most striking, owing to the great number of towers, spires, and turrets rising above the picturesque outline of the old houses.

Mr. Street described all the churches in detail,<sup>1</sup> beginning with the cathedral, which, however, is not so grand or so interesting as the church of S. Mary; and one of the most interesting buildings appears to be S. Katharine's church, in which there still remain several vestments, linen altar cloths, and the like, of the twelfth, thirteenth, and fourteenth centuries, besides a vast number of painted triptychs. Lübeck is rich in roodscreens, roods and lofts, and in metal parclose-screens; but the most interesting feature is that everything, inside and out, was built with red brick, with very slight and occasional use only of stone. Mr. Street dwelt at some length on this, and showed that these brick buildings, taken in conjunction with the still finer brick-work of the north of Italy, defined very distinctly the extent to which brick and terracotta were ever admissible in good architecture. Bricks used for mouldings were always effective and allowed, but whenever they had been used for traceries or carvings, it was quite curious—as it was, too, very instructive—to see how they demoralised the whole work. He pleaded also strongly for the use of red brick inside, as well as outside; all the old brick buildings both in Germany and Italy having invariably been so constructed.

Mr. Street's paper was illustrated by a large number of his own drawings of all the old buildings in Lübeck, and by measured plans of some of the most important, as well as by rubbings of some brasses (one of which appears to have been engraved by the same man who made the S. Alban's, Newark, and King's Lynn brasses, and which is perhaps the largest and finest brass in Europe,) made by Mr. Street when he was at Lübeck.

The President returned the thanks of the Society to Mr. Street; and considerable discussion followed.

The Secretary proposed a vote of thanks to the Mayor of Oxford and R. J. Spiers, Esq., for their kind assistance towards the evening meeting held November 27th. This was unanimously agreed to, and the Society then adjourned.

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At the annual meeting for the election of officers of this Society the Rev. the Master of University College, Mr. Combe, Rev. P. G. Medd, University College, Rev. J. W. Burgon, Oriel College, and J. G. Talbot, Esq., Christ Church, were elected members of committee.

The Rev. the Rector of Exeter College was elected President for the ensuing year.

The following gentlemen were elected members of the Society:—

The Rev. St. John Tyrwhitt, M.A., Christ Church.

A. J. Scott, Esq., Magdalen Hall.

<sup>1</sup> [This paper will be found reprinted in detail in another part of the present number.—Ed.]

J. Lomax, Esq., Magdalen Hall.  
 H. Papillon, Esq., University College.  
 A. F. Payne, Esq., Trinity College.  
 The Rev. J. S. Sidebotham, B.A., New College.  
 S. Andrews, Esq., Christ Church.

The retiring president, Dr. Bloxam, of Magdalen College, had invited members of the Society and their friends to a conversazione in the Society's Rooms. The Rooms, in addition to the Society's usual exhibition of beautiful casts and brasses, were decorated by a very valuable collection of drawings and photographs, in illustration of brickwork. These were arranged under the various countries to which the specimens belonged, and were kindly lent by Mr. J. H. Parker, Mr. Street, Mr. Ruskin, and Mr. Alexander Nesbitt; and comprised parts of buildings from France, Germany, Italy, and the Low Countries, and England.

After some conversation, and an examination of the interesting collection,

The President called upon Mr. James Parker to say a few words on the subject of brickwork.

Mr. Parker said that the subject for discussion that evening was the application of brickwork to Gothic Architecture, and he would begin by observing that the Gothic was, of all other styles, that which could most readily adapt itself to any material. Our ancestors built of stone where they could get it—of granite in the granite districts, such as the south of Devon, parts of Wales, and Brittany; in flint and chalk in those parts of the country where they are most easily to be obtained; and in brick in the clay districts. The great point which he would lay stress upon was, that they made use of that material which was the *cheapest*. An apparent contradiction, he said, occurred in the Fen country of Lincolnshire, where, amidst abundance of clay and no stone, some of our finest stone buildings have been erected; but, on examination, it will be found that there is no inconsistency in this with the general theory. The stone they employed was Caen stone, which was placed on board the vessels close to the quarries, floated down the river on which Caen is situated, across the sea, and then up one of the numerous navigable streams which are found in that part of the country: so that Caen stone became to them, by the avoiding the expense of land carriage, the cheapest material almost that they could get. He would go on to observe that brick was used in all ages, in all countries. It was needless to refer to the Roman buildings, in which, as his audience must be aware, tile (only another name for brick or burnt clay,) was the chief element of construction. After the time of the Romans there was a lull in the history of building, and during the interval few buildings of any importance were erected. He could only mention S. Clement's at Rome, and Brixworth and S. Nicholas, Leicester, in England. After the revival which took place in the eleventh century, was built the splendid cathedral of S. Mark's, at Venice, the fabric of which is of brick, covered with marble on the outside, and mosaic on the inside. In England, of the same period, S. Alban's abbey and Colchester castle. Of the twelfth century, the only example he could call to mind at the



moment was S. Botolph's priory at Colchester, but he had no doubt many others might be mentioned. In France, at this period, we have curious specimens of brickwork, where the brick or tile is inserted with the stonework as ornament: e.g., at Lyons, Vienna, and Le Puy. (Numerous drawings of these were exhibited, to which Mr. Parker drew attention; as also throughout his address he was almost always enabled to point to a drawing or engraving of the detail or fabric mentioned.) In Belgium, the ruins of S. Bavon at Ghent; in Italy, S. Stephano and S. George at Rome; Torcello and Murano at Venice; at Constantinople, S. Theotoki. Of the thirteenth century, in England occur the fine examples of Little Wenham Hall, Suffolk, and Coggeshall, Essex. In France, numerous examples, to the drawings of which he begged to call attention. In Germany, S. Ansgar at Bremen, and the Dom at Cammin. In Italy, houses and palaces at Padua, Verona, and Mantua; the church of S. Francis at Assisi, and the Campanile of S. Benedetto. In the fourteenth century, he had no example to notice in England. In France, he would particularly mention the cathedral of Alby, whose vault he believed to be of the largest span of any in Europe, being 88 ft. wide by 90 ft. high, and this was built entirely of brick, as also the tower of the same cathedral, which was upwards of 290 ft. high, and whose massive base has admitted of a chapel being dug out of it without injuring the stability of the fabric above. He also referred to other French examples. In Germany, the cathedral at Ulm; churches at Prinzlau and Wismar; houses at Griefswald, and at Stralsund, Lübeck, and Auelam. In Italy, the houses at Parma, the Doria palace at Genoa, S. Bernardino at Verona. Elegant details at Piacenza, the church of S. Petronio at Bologna, and at Venice the churches of the Frari and S. Giovanni. In the fifteenth and sixteenth centuries there was an abundance of examples in England of moulded brick, chiefly of the time of Henry VIII., as Tattershall and Thornton abbey in Lincolnshire, Eton college, Buckinghamshire, Great Badham, Sandon, Laver Marney and Ingaltan in Essex; Hurstpierpoint in Sussex, and several colleges at Cambridge. In France numerous examples. In Holland nearly all the churches, including such fine specimens as Rotterdam, Delft and Leyden. In Germany the church at Wismar, the town halls at Hanover, Breslau, and Lübeck, houses at Rostock and Brandenburg. In Spain the palace of the Alhambra, with its very rich ornament of moulded brick. In Italy the campanile of S. Paolo at Venice, and numerous houses. With regard to the brick ornament at Venice of this period, it should be observed that they adopt patterns identical with those which we have been accustomed to consider as belonging exclusively to the twelfth and thirteenth centuries. Having thus viewed the historical part of the subject, he said that he would leave it to others to treat of its practical application, and as he saw that the Warden of Radley was present, he would call upon him to say a few words on this part of the subject. But, before he concluded, he begged to impress upon the members of the Society and their friends who were present that evening, that some of the finest Gothic buildings in Europe were built of brick.

Mr. Sewell then made some remarks on the advantages of employing

brick, and especially moulded or ornamental brick. He knew that it was open to a very grave objection, from the liability to the constant repetition of the same form, which would be contrary to the true principle of Gothic architecture ; but in some cases, such as the mouldings of an arch or a series of arches, or such details where uniformity and exact copy were needful, he approved highly of its introduction. At this moment he was employing it to some extent in his new buildings at Radley, and he found it to answer exceedingly well. He also spoke in high terms of Mr. Grimsley's qualifications, not only for the perfection to which he had brought his machinery for the manufacture of tile and brick, but also for the talent which he displayed as a sculptor; He had just had a series of heads made in tile, for which, if he had had them carved in stone, he would have had to pay at least 14 guineas each : Mr. Grimsley had produced them in his hard-burnt clay, which is equally durable with stone, for 3 guineas, and yet there were no two alike. He also observed, that the irregularity of outline, which was so constantly complained of as an objection to the use of burnt clay, he considered to be of no disadvantage : he would even go so far as to say that he believed that our artists of old expressly avoided the straight formal lines, and that the irregular outline afforded beauty to the work. As to the philosophy of this, however, he had not time or opportunity to enter into it on the present occasion.

Mr. Parker thought perhaps Mr. Street would like to say a few words relating to his fine German and Italian drawings of brick buildings, which he had kindly afforded for inspection that evening.

Mr. Street then made at the request of the President, some remarks upon the ancient use of brick-work, describing the salient features of English, German, and Italian modes of construction ; of these he gave the preference to the Italian, and especially to the brick-work of Verona, as the most perfect. He observed, that moulded bricks might be used to any extent short of the imitation of other materials : as, e.g., of stone ; and he reprobated very strongly the attempt to introduce terracotta imitations of traceries and carvings in stone, as likely to destroy all art, and very much to hinder the charms of a successful revival of brick-work. He also alluded to the fact that brick was really as proper a material for use in Oxford, as stone ; since, though surrounded with stone quarries, we are obliged to go to Bath for our stone, and no longer use the perishable material in our neighbourhood.

A discussion here ensued between Mr. Sewell and Mr. Street, relative to the evil effects which the employment of brick would entail ; the point of difference arising, as far as we could understand, from Mr. Street's interpretation of the term "moulded," namely, that it signified necessarily the being cast in a mould, and, therefore, a continual repetition of the same form would be obtained ; whereas, this was by no means necessary in the employment of brick : as in the case of the heads which had been moulded for Mr. Sewell, where a lump of clay is given to the sculptor, and he works it into the shape required by the aid only of his own hands and tools, and it is then baked ; and each one in like manner, separately.

Mr. Parker said that Mr. Ruskin and Mr. A. Nesbitt had written to

signify their regret at being unable to be present; but that they had sent the best substitute they could, namely, their drawings.

In the course of the evening a very beautiful pastoral staff, supposed to have belonged to an eminent Spanish Prelate, was exhibited, and also an alms-dish, elaborately chased, in the style of the date of Benvenuto Cellini.

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## OXFORD SOCIETY FOR THE STUDY AND PRACTICE OF THE PLAIN SONG OF THE CHURCH.

THIS society held its first anniversary meeting on Wednesday, Nov. 22, in the Architectural Rooms, Holywell. The meeting was very numerously attended by members of the University and citizens. We observed also some ladies present. In the unavoidable absence of the Bishop of Oxford, patron of the society, the Rev. G. W. Huntingford, president, took the chair. The annual report was then read, which adverted to the increased attention paid in every part of the Church of England to church music. The society had lost the services of the Rev. J. L. Fish, to whom the cause of plain song in Oxford is so much indebted. Those who were already members of the society were invited to a more regular attendance at the practice meetings, so as to obtain at once an acquaintance with the use of this music, and also to acquire practical knowledge in the training of choirs, &c. The committee were in treaty with Mr. Helmore to attend weekly an elementary class, and also one for those who had made some advance. The addition of twenty-five new members would justify the committee in making this arrangement, and it was hoped that many new members would join. In conclusion, the committee reminded all lovers of the ancient Church song that the opposition to their principles and practice arose mainly from want of acquaintance with the subject or from prejudice. These were to be met in their own way. Prejudice was to be met by gentle reasoning, not by mere abuse of Anglican music, but by an appeal to common sense, showing that the old plain song is the only style of music at once congregational and authoritative. Ignorance would be removed by the exertions of this and such like societies, till the time should come when it would be the exception, and not the rule, to find any one unable to join with heart and voice in singing the public praises of the ALMIGHTY.

The report was adopted, and the vacancy on committee, caused by the retirement of Mr. Fish, was filled up by the Rev. P. G. Medd, Fellow of University College.

The president then called on the secretary to read the following paper—"On College Chapels and Choral Service."

"It is a truth which few will deny, that unity and simplicity are the foundation of all grace and power, of all real grandeur and beauty. All art, whether Pagan or Christian, bears witness to this. What differences do not exist between the Mosque of Saint Sophia and the

glorious Abbey of Westminster, between the painters of the catacombs and the sculptors of Wells, between Gregory and Orlando Gibbons? Yet each might be placed side by side with the other with the greatest propriety, for unity and simplicity harmonised by the spirit of Christianity pervaded them all. Under the influence of such principles these glorious works of art were achieved, but a time unfortunately was to come when the peace and unity of Christian art were to be invaded by the ghastly and resuscitated spectre of her long departed Pagan predecessor.

"Up to the middle of the sixteenth century Christian music in varied and harmonious strains stimulated devotion and aided piety. Chants of immense antiquity, developed and perfected by the skill and love of more than fifteen centuries, expressed the worship of Christendom, and gave rise to the schools of Palestrina and Gibbons.

"What in the history of art is termed the 'Renaissance,' was contemporaneous in music with the gradual desertion of those principles which had produced these schools. Paganism, not content with the deterioration of painters and architecture, corrupted music also by the introduction of a dramatic element, the offspring of the old Greek tragedy and chorus, and the rise of the opera in Italy corresponds with the close of Palestrina's career.

"Not that this dramatic music in itself is not very beautiful, but its intrusion into music of a higher and severer style is to be deprecated for the corruption and extinction which it inflicted on the latter. The ancient song, calm and unearthly, yet full of sweetness, was unable to pander to the expression of human passions, and a style of music more suited to please the hearer's fancy than to hymn the truths of Christianity, more adapted to delight the senses than to express devotion, swept over Christendom and aided the annihilation of Christian art. In England, probably from our insular position, this dramatic music was unable to obtain a footing till after the Restoration, and the Gregorian Chant prevailed even after that epoch, as may be seen from Edward Law's directions for the Cathedral Service, Oxford, 1664. Here we have to congratulate ourselves on our own native school from Tallis to Gibbons. A further analogy might be established between Pointed architecture and Gregorian music, but my object this evening is simply to point out the most effectual means of establishing a Choral Service in College Chapels. Holy Scripture, both under the old dispensation and in the glimpses afforded us of the glories of the new Jerusalem distinctly sanctions, if not enjoins, music in the praises of God, and a cursory examination of the theory of Christian worship will convince us of the obvious intentions of the Church. It must be laid down that no singing is in itself acceptable to God unless accompanied by spiritual worship, but it is believed that spiritual worship is best promoted by following the unvaried practice of the Jewish and Christian Churches for two thousand five hundred years. Such considerations doubtless influenced our founders, who in most cases made provision for the due performance of Choral Service. In some statutes it is required that every candidate shall be 'in plano cantu competenter eruditus,' and at Winchester this custom is so far observed that a no-

minimal examination in music is made at the election of scholars on the foundation. The candidates are asked if they can sing; to this the customary reply is promptly given, 'All people that on earth do dwell.' This ejaculation is then considered a convincing proof of the musical proficiency of the candidate. However, whether required or not as a condition of admission to a college, all Clergy were bound to have some knowledge of music. 'Cantare Missam' was the recognised expression for the celebration of the Holy Communion, and as the services in colleges were conducted by and for those who had either taken upon them, or were going to take Holy Orders, they were almost invariably sung, in richer foundations, as at New College and Magdalen, with greater splendour than at Merton and All Souls', where the services were in plain song unaccompanied by descant, or any other harmony. I am quite unable to see why ten, or even a smaller number of members of a college in the year of our Lord 1854, are less capable of singing plain song than their predecessors four hundred or five hundred years ago. All could and did sing plain song then, and all can (or I hope some day or other will) sing plain song now. You are not told that this is the most perfect form of music, still less are you told that this is the most perfect execution of such music. I only ask you to listen to a small number of voices, such as you would find in the smallest college, singing the old ritual music of the Church, and unperplexed by harmony."

Six members of the society then gave some illustrations with remarkable vigour and effectiveness.

The secretary resumed his paper with some remarks on the structure of the ancient modes, and read some extracts from a work, clearly proving that the natural tendency of the human voice was to sing in unison; in a school, for instance, children successively recite their tasks on the same pitch as the one who commenced. He then continued:

"In a college chapel, and under ordinary circumstances, I do not think it possible for any attempt at Choral service to succeed that is not unisonous; of course at New College, Magdalen, Christchurch, and S. John's, where there are special foundations of persons, whose whole time is or ought to be occupied in the Choral Service or in preparing for it, it is most desirable to give all possible richness to the music in chapel. Or at large colleges, where there is a great choice of voices, you may expect more than from a smaller society. One thing, I think, is clear, that in most instances too much is attempted. It is absurd to find a chorus of two basses, two tenors, two altos, and eight boys singing the 'Hallelujah Chorus,' or Gibbons' fine anthem 'Hesanna,' or such like, even supposing the voices to be effective, but in no chapel in Oxford is such a choir to be found. All musicians agree that it is preposterous in modern music for the congregation to sing the treble part in unison, while the choir and organ do their duty by the harmony. Some musicians fairly say, 'If you cannot sing harmony you ought not to sing at all.' But the duty of singing in church is incumbent on all, and to select music which the congregation cannot sing is to debar them of their Christian privileges, and to convert

the service of God into a spectacle and mockery. Music, then, for the attendants at a college chapel must be simple and varied, yet unisonous and falling within the easy compass of all voices. What I have to urge upon you is that there does exist music which, sung in unison, produces a noble effect, and is peculiarly appropriate to Divine worship. Three practised voices on either side would be sufficient to sustain the others, and in a short time a traditional mode of singing would be established, and very soon supersede the necessity for any elaborate practice. To support these voices again some instrument would be desirable. A small harmonium placed in the stalls would quite suffice. The chant or hymn played in unison on the harmonium would be caught up by the choir, and indeed by the whole chapel. An organ too often becomes a snare and drowns the human voice, instead of acting as subsidiary to it.

"In conclusion I hope not to be understood as having undertaken a crusade against sacred music, for the highest style of which, as perfected by Palestrina and Gibbons, I have the highest reverence. What I assert in common with most if not all members of our society is, that plain song in its varied chants and hymns, is not only a very noble way of singing God's praises, but under ordinary circumstances, the most practical and reverent. In Divine service our object is not to promote music, but to render music subservient to things unseen. 'In all things consider the end.' Our end is to serve God with all our heart, and voice, and strength. An exclusively musical consideration will lead us astray as an exclusive attention to architecture leads church builders astray, but if we clearly put before us our end, 'Ad maiorem Dei gloriam,' all things will combine harmoniously for good. To quote again the motto of our society,—

"'Non vox sed votum, non musica sed cor totum,  
Non clamor sed amor sonat in aure Dei.'"

The lecture was accompanied with many musical illustrations, and all present were invited to sing the 150th Psalm at its conclusion. This was done with thrilling effect. The thanks of the society were presented to the secretary, and it was then agreed to consider the propriety of altering the time of the practice meetings, and after some discussion the society adjourned.

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#### CAMBRIDGE UNIVERSITY SOCIETY FOR PROMOTING THE STUDY AND PRACTICE OF CHURCH MUSIC.

THIS society has published its first report, with a list of members, the rules, &c. We subjoin the Annual Report.

"The committee are happy to congratulate the society on the success which has attended its commencement. Notwithstanding the short time during which it has been in operation, they have to report the great favour the society has already found in the University, and

the great zeal and diligence manifested by all its Members in promoting the objects for which it was designed. Although societies for similar purposes had a previous existence in several colleges, above one hundred members of the university have enrolled themselves in our ranks,—a satisfactory proof of the increasing interest in the study of church music, and an acknowledgment of the want of some efficient system of its study and practice. The committee deem it a matter of rejoicing that such societies, however exclusive, still continue to flourish, but they strongly recommend that means should be taken to bring about such a mutual understanding and intercourse between them and ourselves, as would enable us better to effect the objects we have in common.

“The committee were so fortunate as to secure the services of the Rev. T. Helmore, to whom the cause of church music is so deeply indebted, and at their request he delivered the introductory lectures, and directed the weekly meetings of the society during the last term; they trust that the advantages arising from this course will be felt to justify the extraordinary outlay rendered necessary. They would also allude to the debt of gratitude which the members owe to Mr. Pilditch of Queen’s college, who kindly led the practice meetings with great skill and perseverance.

“The committee have seen with pleasure a notice of our proceedings in the report presented to the Ecclesiological Society at its last annual meeting; and have also to announce that they have received a communication from the ‘Oxford Society for the study of Plain Song,’ to the effect that it had been agreed to admit members of our society as honorary members of their own, in the hope that such an union may be the means of strengthening the hands of both, a wish reciprocated by your committee, who feel sure that they will be only fulfilling the desires of our members when they propose an act of similar courtesy.

“It is perhaps desirable that this our first report should contain some more definite statement of the objects of the society than is compatible with the necessary brevity of our laws. We hope that it is sufficiently understood amongst us that we do not meet for our own present enjoyment. However delightful and valuable in itself may be the performance of elaborate music, it can hardly be brought within the range of our more practical aims. Whatever music is unfit for use in parish churches is also unfit for us; and our whole energies ought to be devoted to the one object of enabling ourselves to manage, or at least to take an intelligent part in, the congregational music of parochial services. Our first endeavour then must be to obtain a sound knowledge, both theoretical and practical, of the elements of music, and for this purpose we think it on the whole best to adopt the modern method, with modern scales and notation, as our basis: when this knowledge has once been gained it is easy to apply it in several ways. There exist great differences of opinion as to the kind of music best adapted to our services; but a really scientific musical education, however elementary, is sure to make *all* vulgar and meretricious styles intolerable. The natural course of education and practice in any science is to begin with what is most simple. While therefore we do not confine our-

selves to the ancient ritual music, known as Plain Song, it must at first occupy a more prominent place in our studies than the elaborate schools which have been subsequently founded upon it. The amount of musical cultivation of which English congregations are really susceptible, cannot yet be adequately ascertained; we, as well as they, must be content to feel our way, avoiding all such ambitious and premature efforts as make genuine progress impossible.

"Your committee hail with satisfaction the establishment of choral services in not a few of our college chapels, and these too supported not by paid singers, but by the resident members themselves; and they would be glad if the working of our society should in time produce similar results in all, for they think it impossible to over-estimate the importance of improving our college worship as the school for future operations.

"The committee desire to call the attention of members to the assistance which might be rendered to those who are making inquiries on the subject of Church music, by researches in the various libraries connected with the University, and will be glad to receive transcripts, collations, or full catalogues of the contents of the many interesting volumes of music in them. They have also in view the formation of a library, by the society itself, of books illustrating the history, practice, &c., of ecclesiastical music, as well as of music-books themselves, in the hope not merely of our own edification, but of the advancement of the science.

"With respect to the arrangements for the present term, your committee have to recommend that our practice should continue under the superintendence of the Rev. T. Helmore, who will pay us occasional visits to lecture on the subjects we are studying, but that the actual work of instruction should be entrusted to some competent member of the Cambridge choirs, who will meet us twice a week, and act under Mr. Helmore's direction. It is further determined to establish an elementary class for those who desire to acquaint themselves with the rudiments of the science, which will meet twice a week for practice an hour before the more advanced class; by this arrangement, members of either class will be able, should they wish it, to take part in the practice of the other.

"In conclusion, the committee beg to press on every member the necessity of punctual and regular attendance. A certain amount of monotony and dullness must belong to all rudimentary learning and practice: there is no 'royal road' to music, any more than to other sciences. We in particular are bound to postpone present gratification to future usefulness. In the case of Church music, about which there is so much interest abroad, and so little real information, the labour spent on acquiring accurate knowledge and discipline is even more than usually rewarded by the increased power which it bestows: nor should it be forgotten that the means employed to make our worship more hearty and united must also bring other benefits of various kinds."

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## NEW CHURCHES.

*S. Peter, Bournemouth.*—This church is a most uneccelesiastical modern structure, which is being gradually transformed into something better. As remodelled by Mr. Street, it will be of considerable dimensions, with simple ground-plan, comprising in its future completed form a western tower, nave of five bays, with aisles, and chancel also with aisles, that to the north extending to the east end, and divided between the organ chamber and vestry. Great effect will be produced in the future north aisle by the clustering of the windows, which group into a clerestory of two two-light windows in each bay, the north-aisle windows being of a single light trefoiled in the head, of which there are three in the central bay and two in the others (the second bays from the west, which the porches fill, excepted). In consequence, there is internally a continuous arcading of windows, both in the aisle and in the clerestory. The south aisle, also by Mr. Street, and now existing, contains a two-light window of the ordinary sort in each bay. We cannot help expressing a hope that this aisle may be brought into conformity with the other. Uniformity and great repetition of parts are needed for such a treatment as the remaining church is to exhibit. The western portion of the north chancel aisle, employed as organ chamber, opens with a single arch to the chancel, that to the south, which does not reach to the east end, is entirely open to the chancel, and of two bays. The chancel levels comprise a chancel proper, rising on one step above the nave, and sanctuary, rising on two, the vestry door to the north filling the space intermediate between these steps. There is also to be a double footpace. The stalls will be six in number on each side. The nave pillars are clustered of four, that of the south chancel aisle circular, with four detached round shafts, the responds of both chancel arches corresponding. It is suggested that the pulpit should be placed against the second pier from the east on the north side. There is to be a porch in the second bay from the west in the southern aisle. The tower and spire are at the west end, with a small staircase to the north-east. The window of the south chancel aisle is square-headed.

*S. —, France Lynch, Bisley, Gloucestershire.*—We have seen with pleasure the designs, by Mr. Bodley, for this new church. The plan contains a nave (58 ft. by 18 ft.), a north aisle and south-western porch, and a chancel (32 ft. by 17 ft. 6 in.) with a north-western sacristy. The nave is furnished with open seats, a broad central passage being left; the font stands westward of the door; the pulpit is at the south-east angle, with a lectern on the northern side. The chancel (which has a low stone screen, inlaid with patterns of coloured marbles, and metal gates,) rises two steps, with a further rise of three steps to the sanctuary, in which stands the altar on a footpace. This arrangement is altogether well managed: there are five stalls with subsellæ and desks on each side, and two wooden sedilia in the sanctuary. The style is Geometrical Middle-Pointed, of a very good kind. Considerable height

has been given to the building, especially at its east end,—the natural level of the ground sloping rapidly from west to east. Indeed the organ chamber, which forms the upper story of the sacristy under a tall gable, looks—from its great height and narrow width—almost disproportionately lofty, particularly when seen in contrast with the lean-to roof of the north aisle. The east elevation of the chancel is very good; the window—of five traceried lights—being set high up in the gable (which also gives great internal dignity to the altar), and the lower part being relieved by three buttresses and a strongly-marked set-off in the thickness of the wall. The west gable has three lofty pedimental-headed buttresses, and two windows, each of two trefoiled lights, with a sexfoiled circle in the head. The bell-gable—a single trefoil-headed arch—surmounts the chancel-arch. The windows are variously treated, being of single, double, or triple lights. The porch, instead of a gable cross, has a flowered cross sculptured in a sunken panel above the archway: its outer arch has voussoirs of alternate colours,—an arrangement repeated internally in the chancel-arch, which also has double corbelled shafts of coloured marble. The east window too has jamb-shafts of coloured marble; and colour is introduced—green, gold, and red—on the oak-boarding between the rafters of the sanctuary-roof. The arcade between the nave and the north aisle is good—of four arches, with shafts alternately cylindrical and octagonal, and flowered capitals. The woodwork is carefully designed, and shows some character. The organ-front—filling up an arch in the north-west wall of the chancel—is well treated. We less like the panelling between the vestry and organ-chamber and the east end of the north aisle. The whole design, however, shows great merit, and we hope to see many future works from the same hand.

*S. —, Blackfordby, Leicestershire.*—We have to thank Mr. St. Aubyn for a view of the working drawings of this proposed church. The design exhibits some unusual features. The plan shows a nave (61 ft. 6 in. long), divided, by arcades of five arches, from two aisles—the whole breadth being 40 ft. 9 in.; with a porch at the western extremity of the south side. The chancel, which is 30 ft. 9 in. by 16 ft. 6 in., terminates in a broad three-sided apse. To its south-west is the tower, opening in its lower stage both to the chancel and the south aisle. On the north side is a somewhat ambiguously treated aisle, of which the western half serves for seating the school-children, and the eastern half forms the vestry; while from the middle of its north side is a projection, forming a porch to the vestry, and also an entrance, by a flight of steps, to the chancel-aisle. The whole accommodation is for about 400 persons; and the arrangements are good. There is a rise of two steps from the nave-level, both to the chancel and its aisles: the pulpit stands on the north side of the chancel-arch. There is no screen; but the chancel has a stall-like bench and subcellæ on each side, with a litany-desk in the middle. Three broad steps rise to the level of the apsidal sanctuary, in which the altar stands, *behind* the chord of the apse, but detached from the east wall. The style is late Geometrical Middle-Pointed, and the detail is throughout pleasing. The arcades have equilateral arches of two orders, rising from rather early shafted piers. There is an organ-chamber over the vestry, open-

ing into the chancel by an arch, matching the head of the adjacent arch of the north aisle. This chamber has a pierced parapet, above the wall, in which is the sacristy-door. The apse windows are rather poor—each of two trefoiled lights, with a cinquefoiled circle in the head. The most unusual feature in the design is one which we cannot consider altogether successful. The nave (as we have said) consists of five bays. The middle bay and the two outside bays alone have windows, which are made important by being placed in separate gables above the level of the lean-to roofs of the aisles. Space is thus gained for making the side-windows each of three lights, with traceried circles in the head. Great picturesqueness of effect may be gained—and in particular cases, especially in large town churches, without blame—by treating the aisle as a series of transverse gables. But in the case of a moderate-sized village church, such as this, the expedient is scarcely justifiable; and the effect is not good in the present instance, where we find the three gables separated from each other by the two intermediate bays of the aisles. The spire is rather thin, of three stages, with simple belfry windows, and a slender octagonal broach-spire, with a range of gabled spire-lights on the cardinal sides. A large three-light window, in the lowest stage on the south side, gives light to the base of the tower, used for a south chancel-aisle. We regret that the belfry-stage does not rise clear above the roof-ridges. The clerestory space is marked externally, but is not pierced for light. The staircase arrangements on the north side of the north chancel-aisle are rather unsatisfactory, in the external view on that side; but the southern perspectives are striking and pleasing, owing especially to the unusual introduction of the apsidal east end.

*S. Alban, Rochdale.*—A vignette of this new church from the south-west shows an unclerestoried nave with aisles; the tower (surmounted by a stone octagonal broach spire) being engaged in the west end of the south aisle, and forming the porch; and a well-developed chancel with a vestry, gabled at right angles to the axis of the church, at the western end of the south side. The style is Geometrical Middle-Pointed, the tower and spire affecting a somewhat earlier character. In the sketch the tower seems rather too low; and the spire-lights, which are gabled out on the cardinal faces, seem exaggerated in size. But there is much that is attractive in the design; which is by Mr. Joseph Clarke.

*S. Michael on the Mount, Lincoln.*—A tower, with a pyramidal capping at the south-west angle of the nave, is to be substituted for the bell-cot, originally designed for this new church, by Mr. Teulon. We are glad to observe the belfry story rising clear above the line of the roof. The whole building will be greatly improved by the change. The new tower occupies the place of the intended porch.

*S. —, Fosbury, Wilts.*—Mr. Teulon, in this new church, has undertaken to deal with the form which is, above all others, the most difficult to handle for an architect who cares for the character of his work—the simple parallelogram, without aisles, chancel-arch, or break of roof line. The church, which is of only the dimensions of 75 feet by 24 feet 6 inches, is of six bays; and Mr. Teulon has done what he can to mark the chancel comprising the two most eastern bays, by an alteration in the character of the roof, a rise of two

steps, and an insertion of a three-light window in the more western bay to the north, that to the east being occupied by the vestry. All the other side bays contain two-light windows, excepting the south-west one, against which the tower abuts, and the one opposite which has a single light. The east window is of five and the west of four lights, the style of the church being Flowing Middle-Pointed. The pulpit and reading-desk flank the chancel steps against the north and south walls respectively. The sanctuary rises upon another step, the chancel being seated longitudinally; the organ stands between the sanctuary and the vestry, under an arch dying away into the wall; the vestry gables out, and has a window of the spherical-triangular form. The font is placed under the west window. The tower serves likewise as porch, the east and west aisles being rather prettily pierced with an arcade of three two-light windows placed close together; the newell staircase to the ringers' chamber stands in the angle. The spire is a stone broach. The tower wants height, the spire springing hardly at all above the point of the gable, and beneath the summit of the gable cross.

## NEW SCHOOLS AND PARSONAGES.

*Hadleigh, Essex.*—A mixed school for this place has been designed by Mr. Street. An oblong room, 39 ft. 10 in. long, and 16 ft. 6 in. broad, has a porch at each end, and a class-room (filled with a gallery) at the south end. It is so arranged that all the classes face the south; and a curtain in the middle separates the classes from each other. Separate offices are provided. The style is a very simple Pointed, of a late type; and the general effect is most satisfactory.

*Chipping Norton, Oxfordshire.*—By the same architect is a very good boys' school for this place. It is a very spacious room, arranged on the best plan, with seats and desks for five classes, all facing the same way, with an ample open space in front of them. All the light is admitted from the long side, opposite the desks, and from the end gables. There is a class-room attached, fitted with a gallery; and there is a porch—but no provision for a lavatory or for a cloak-room. The roof is open; the windows are of simple late Pointed character; but one of them, in the end by the class-room, is (we think) far from elegant. It has a large perfectly plain circle above two unfoliated straight-sided lights.

*Hooe, Plymstock, Devon.*—Mr. White has designed a school, which is to stand on the north side of the new church here. It is very simply but satisfactorily treated, and a natural inequality of level adds to the picturesque effect. There are several gables, framed in timber, which contrast well with the rest of the building.

*Church School, Warlies, Essex,* by Mr. Teulon, judiciously combines the school and the chapel. The windows are trefoil-headed and clustered. The porch of a semidomestic character, is hipped, and the bell-cot of the tourelle type, rises boldly from the ridge of the roof. The plan is a parallelogram.

## CHURCH RESTORATIONS.

## GREAT MONGEHAM CHURCH.

*To the Editor of the Ecclesiologist.*

SIR,—In reading the December number of the *Ecclesiologist*, I have been struck with a notice of the restoration of Great Mongeham church.

In a publication intended to influence the public taste and judgment in questions of ecclesiology, it is due, I think, to your readers, that an anonymous critic, before he speaks with authority in a tone of depreciation, should prove his ability for the task he undertakes by something more than a vague description of the churches brought under notice, and certainly by the *correctness of his facts*. We have no other security in the case of anonymous writers—no other means of knowing what importance we may attach to their judgments in questions of taste.

In the remarks that I venture to make, by way of comment on the notice of your correspondent, it is not my intention to enter into any question of taste, but simply to put you and your readers in possession of *facts*, which seem to me to appeal to the judgment of any qualified ecclesiologist. And this I the more desire to do, inasmuch as I cannot think that your correspondent has duly appreciated the older parts of a church, which, on account of its severe simplicity of style, is very far from commonplace.

"The nave" is described as "First-Pointed." It would be more correct to say, that all the old parts of the church and chancel, and also the chapels, are First-Pointed: the tower being Perpendicular. Again, "the aisle windows" are described as "of early Middle-Pointed date." They are, in fact, *simple lancets*. "A double piscina and a single sedile" are referred to as "singular for their round arches." So far from this being the case, there are *two sedilia*, each round-headed, and a large trefoil-headed piscina with a double basin. The parts of the fabric which are designated "chancel-aisles," should certainly have been called, from their peculiar construction, *chapels*. They are distinctly gabled, and nearly of the same height as the chancel itself, and communicate with the "lean-to aisles" of the nave by two moderate-sized arches. In order to make the impropriety of the term "aisle" fully apparent, they ought to be seen by ecclesiologists more observant than your correspondent. The stone parclooses which separate the chancel from the chapels, and which are described as "not particularly elegant," are a careful attempt at restoration of some very singular remains, of which the upper string, extending entirely round the chancel, as well as the mouldings and form of doorway were found in an almost perfect state. The nave-piers I cannot think are well described as being "massive square piers." Their dimensions are 4 feet in length by 1 foot 11 inches in thickness; and Mr. Butterfield has often described these very arcades to me, and apparently with good reason, as being neither more nor less than *pierced walls*. It is the term, as it appears to me, which any well-informed ecclesiologist would apply to

them, for they are treated in every respect like the responds at the east and west ends of the church; and the mouldings, as well of the bases as of the capitals, are not continued throughout, but stop, at least 2 ft. short of meeting, on each side of the piers, just as on the responds: thus seeming to recognise the intervening space as simple wall.

Having thus attempted to give you a correct description of the older parts of the church, let me add that the porch and south aisle are new; the latter having been built on the site of an aisle, which had either fallen or been taken down at some former period. Of its previous existence, however, no records remained, except the south arcade of the nave, the arch communicating with the south chapel, and a single lancet window in ruin at the west end: all of which were found carefully filled in with brick and faced with flint, the materials probably of the original south wall of the aisle. This western wall of the aisle, with its stopped lancet window (which, I ought to mention, was the authority for this portion of the restoration,) had been used as one wall of a porch, built against the westernmost bay of the nave, and finished with brick in the Domestic style of the age of James I. The north aisle has also been rebuilt. Before the restoration of the other parts of the church it existed as an aisle, but of a very debased character, and out of all proportion with the nave; its roof being a continuation of the roof of the nave externally, (cieled flat internally,) and thus concealing and blocking up the north clerestory windows, which were found in a perfect state when unstopped. In addition to these extensive restorations, the entire church, chancel, and south chapel, have all been re-roofed: the north chapel—the property of a non-resident lay person—being the only part of this “fine church” which now remains in a state of dilapidation.

These, sir, are the simple facts, which might easily have been ascertained from any person in the parish. But, judging from the tone and character of the notice, I can come to no other conclusion than that the visit of your correspondent—whose remarks are, notwithstanding, invested with editorial authority—must have been hurried, and his observation very superficial.

Apologising for the length of my letter,

I remain, sir, your obedient servant,

EDWARD PENNY, Rector.

*Great Mongeham Rectory, near Deal; Jan. 3rd, 1855.*

[Mr. Penny is most unreasonably dissatisfied with our favourable criticism of the restoration of his church, in our last number. He impeaches the accuracy of our facts and disputes our qualifications for the task of reviewing his church. Whether he has sufficient grounds for the grave accusations conveyed in his letter, we leave our readers to judge. First, Mr. Penny must allow us to say, that we do not pretend, in noticing church restorations, to give, invariably, a detailed account of the whole church under review. We quite agree with Mr. Penny that his church is “very far from commonplace”; nor is a contrary opinion indicated by the brevity of our description. About the date of the various portions of his church, we shall not quarrel with Mr. Penny.

Probably what we should include in the term "Early Middle-Pointed," he would prefer to designate "Late First-Pointed." This is quite a matter of indifference, as is also Mr. Penny's next charge,—to which, however, we must plead guilty—that we spoke of a single round-headed sedile instead of two "sedilia" with round arches. A practical ecclesiologist will know how easy it is to make insufficient notes on visiting a church, and how still more easy it is sometimes to misinterpret one's notes. Our correspondent, on the other hand, proves our correctness in talking of a "double piscina," in himself informing us that it has a "double basin." Must we explain to him that this is the accredited meaning of our phrase? The *head* is not of the essence of a piscina. Mr. Penny blames us severely for calling the structures on either side of the chancel, "aisles." His argument, no doubt, proves what we certainly never gainsaid, that these aisles are, in fact, chapels. They are so; yet are they none the less aisles. Chancel-aisles they are, as touching their position: chapels, with reference to their (original) use. Did our correspondent ever see a chancel-aisle of the date of the Great Mongeham examples, that was not a chapel? If the stone parclooses are a faithful "restoration of some very singular remains," they are certainly remarkable, and, we may add, commendable; but that does not make them elegant. Mr. Penny complains of our describing the nave as having massive square piers. His measurements, and his architect's opinion, show, doubtless, that the nave-arcades are "neither more nor less than pierced walls," these piers (which, from their dimensions, ought perhaps to be called rectangular, rather than square,) being simply spaces of wall. Very well; this is just what we meant to express by the term "pier." At page xl. of the Appendix to the "Hand-Book of Ecclesiology," S. —, Great Mongeham, is enumerated among the many Kentish churches, noticeable for having "square piers without capitals, or only imposts and arches without mouldings." The Glossary of Architecture will teach Mr. Penny the true meaning of the word "pier." We need not follow our correspondent through the details he gives of the very creditable and munificent restoration he has undertaken and completed. To his reiterated complaints of the injustice done to his church through what he is pleased to call, our "hurried and superficial" observation, we can only reply, as before, that we did not intend our notice to be taken as a description of the whole church, but only as a criticism of such parts of it, as, having been recently restored, seemed to us to call for remark. We regret that we failed to convey the impression we desired, viz., that the restoration, as a whole, is a very successful one. We assure Mr. Penny that there was no intention to assume "a tone of depreciation," in speaking of a work which, we sincerely hope and trust, will act as an example of care and reverence for the Church and (may we add?) her offices of prayer and praise, throughout the diocese of Canterbury.]

*S. Lawrence, Stanwick, Northamptonshire.*—This church is a somewhat remarkable structure, described, with engravings, at considerable length in the "Churches of Northamptonshire," by Mr. Poole, and more briefly in Messrs. Brandon's "Parish Churches." The most noticeable feature is its (to quote Messrs. Braudon) "peculiarly beau-

tiful and perhaps unique tower and spire," the former of First, the latter of Middle-Pointed date; but both of them, from ground to weathercock, of an octagonal form. The body of the church comprises a nave, broad south aisle, and chancel of First-Pointed date, but with later additions and alterations (inclusive of a Modern-Gothic chancel rebuilt about sixty years ago.) There is the peculiarity of a trefoil-headed stone stall, of First-Pointed date, to the north of the chancel-arch, in the wall separating the nave from the chancel—perhaps the seat of the Abbot of Peterborough, the old lord of the manor. The condition of this church was most deplorable; full of pews, and in various ways mutilated. It has fallen fortunately into the hands of Mr. Slater for restoration, who proposes to bring the structure as it stands into a condition of ecclesiastical beauty and completeness. The area will be entirely filled with open seats, following the design of some still in existence. The alley in the south aisle is close to the pillars. A reredos with bold panels fills the space between the window and the altar. The sanctuary rail of wood is open. The chancel is seated with stall-like benches, the prayer-desk being just outside of the chancel, to the south of the chancel-arch, looking north, with a lettern facing the people. The lower portion of the old screen still exists, and will be restored as a low screen. A handsome wooden pulpit, with figures under canopies, stands against the north jamb of the chancel-arch. The organ is placed at the west end of the north aisle. The font is retained in its ancient position against the most western pillar of the arcade. The present wretched roofs will be replaced by others of a good pitch and simple character. The stone groining of the tower is also to be restored.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

### *To the Editor of the Ecclesiologist.*

MY DEAR EDITOR,—I want the *Instrumenta Ecclesiastica* to take compassion on us extemporary preachers: I suppose you approve of us. Amongst the poor, at any rate, affectionate and earnest words, spoken without book, find a readier way to the heart than what is read—not always very feelingly—from a written sermon. But we don't always know when to stop. I suspect the most experienced of us may be sometimes deceived herein: and if we often exceed the half-hour is it well? Why should we not introduce "Pulpit Hour-glasses"? or rather "*Half-hour Glasses*"? And why not give us two or three good designs for them in the next number of the *Instrumenta*? They were a Puritan fashion, I believe; but you will not mind that. If we feel the want of a thing, let us have it, no matter where from. I think they might be very ornamental appendages, as well as useful.

Will you befriend us?

Yours, very faithfully,

January 20, 1855.

H. W. B.



## ROMANESQUE STYLE IN CORNWALL.

*To the Editor of the Ecclesiologist.*

SIR,—In reply to the communication of ✠, I beg to subjoin some abridged extracts from an article at p. 178 of the Exeter Architectural Transactions, vol. iii. part 3, which furnishes nearly all that can be said either *pro* or *con* on the tower at Saltash :

"The church is dedicated to S. Nicholas, but Dr. Oliver thinks this a mistake, as there is no mention of that name in the registers of the diocese. He suggests that the patron was S. Faith, to whom there was a chapel dedicated and licensed in 1443." This date, in some degree, tells against myself as well as my opponent, as I alluded to Middle-Pointed portions of the church. These are, however, of a somewhat doubtful character, and are liable to be disputed, though I still adhere to my original opinion. They consist of "the exterior mouldings of the east window of the chancel, and the western doorway, also the west windows of the nave and aisle, and one of the north windows of the chancel-aisle."

"The measurement of the tower is externally 20 ft., and internally 13 ft. 4 in., which allows only 3 ft. 10 in. for the thickness of the walls." This argues against its being Romanesque work, which would, in all likelihood, have been 5 or 6 ft. thick. "The tower-arch springs from square capitals on square piers"—so do those of many Third-Pointed churches,—and, were it not Pointed, would look like Early Norman work." Then comes a contradictory remark, that "the tower built of rubble, without stairs or buttresses, are evidences of Early Norman if not Anglo-Saxon." Now, though the Pointed arch is found in late Romanesque, its existence in the present case destroys the Early Norman or Anglo-Saxon theory. The arch and its piers, as I have already said, may be found in Third-Pointed towers, many of which are also without stairs or buttresses. Thus, for instance, the tower of Sheviok has no stairs; Quethiock, I think, has no buttresses; and S. Dominic has round-headed slits without tracery. None of these towers are older than the commencement of the fourteenth century, and all are in the immediate neighbourhood of Saltash.

It may be satisfactory to ✠ to know that an architect has promised to inspect the tower on the first opportunity, and will communicate his opinion to you. As regards S. German's church; I must reserve my remarks to a future time, as I have much to say and have already occupied a good deal of your space on this subject.

AN ECCLESIOLOGIST.

January 13, 1855.

## S. GERMAN'S CHURCH.

*To the Editor of the Ecclesiologist.*

SIR,—I send you a few extracts, with comments thereon, from Vol. III., Part II., of the "Transactions of the Exeter Diocesan Architectural Society," which will furnish ✠ with the premises by which I arrive at a conclusion differing from his.

"The northern tower is Norman in its lower stage only, the second stage having been rebuilt of reduced dimensions, and a third added."

The line of demarcation is evident from a coarse set-off, without even a weathering, at the junction of the Romanesque and Third-Pointed work.

"On the south side of the nave are the only two remaining Norman piers, . . . and the four easternmost bays may be dated back to 1592, when, according to Carew," a contemporary historian, "a great part of the chancel fell suddenly down; but the devout charges of the parishioners quickly repaired the ruin." Without intending to impugn the veracity of the historian, I must nevertheless take his statement *cum grano*. Within the memory of man, the greater part of the original chancel was standing, detached from the present building, and was used as a brewhouse. In all probability, its foundation might be easily traced at a trifling expense. It may therefore be concluded that a large "portion of the nave fell down;" and this theory is supported by the appearance of the three piers called Norman by  $\times$ . Although the west end of the church is some inches below the level of the east, "the bases of the Norman piers" in the former portion "are all buried, whilst those of the others are visible" a foot above the surface. The originals are very massive, and of "built masonry," whilst the others are "granite monoliths" of ordinary dimensions.

As regards the peculiarity of the three eastern windows of the south aisle, I not only adhere to my former opinion, but go beyond it. The only First-Pointed portion of the church is the upper stage of the north tower, and yet, "according to the Exeter register, the south aisle was rebuilt in 1261." Now, there is not a vestige of that work remaining. The walls, if my memory serve me aright, are all of a very late period; one of the windows is of the same date, and the remaining four, with the sedilia, piscina, saint's niche, and stringcourse, are, with the exception of some recent amateur restorations, of the best description of Geometrical Middle-Pointed. This portion of the aisles "extends 37 feet from the east end," when the span is increased by some four or five feet, and the windows are all of a Third-Pointed character. I cannot but think that it is highly improbable that two-thirds of the arcade between the nave and south aisle should, together with a portion of the chancel, have been destroyed, and that the latter should have been left uninjured. Equally improbable is it that the aisle, which was rebuilt in the middle of the 13th century, should be again rebuilt in the commencement of the 14th. I am of opinion, therefore, that the whole of the Second-Pointed details of the aisle were placed in their present position in 1592, and were collected from the debris of the chancel; and I am the more persuaded of this from the belief that the Second-Pointed monument in the western and Third-Pointed portion of the aisle, is the same which "Leland mentions as having stood in the chancel."

The matter is well worth further investigation, and particularly as regards the beautiful solecism, as depicted by Mr. Street in Vol. IV., Part I., of the "Exeter Transactions," viz., a third window placed over two others in the eastern end of the south aisle. I shall recommend the subject to the notice of a professional friend, who will doubtless communicate to you the result of his inspection.

AN ECCLESIOLOGIST.

January 16th, 1855.

*To the Editor of the Ecclesiologist.*

SIR,—May I ask you to correct, in your next number, a passage in the account of my lecture at Malvern, in p. 426 of your last, where I am represented as saying, that, “at *Malvern*, bad Norman was turned into bad Perpendicular”? I made the remark, not of *Malvern*, but of *Gloucester*. What remains of the Norman work at *Malvern* is very good.

A little way on follows a statement which is altogether beyond my comprehension. I am represented as “noticing certain peculiarities in the *legs* of *Malvern* tower.” I have no sort of idea what the *legs* of a tower may be, and I feel quite sure that I did not indulge in any metaphor of the kind. Surely your reporter did not mistake me for Mr. Ruskin?

I should mention that Mr. White, who lectured at Worcester the day previously, developed another explanation of the apsidal appearances at *Malvern*, which, as I did not go into the church after he told me of it, I have not been able to test. As Mr. White is a not unfrequent contributor to the *Ecclesiologist*, perhaps he may be induced to explain his views at length in your pages.

I have to thank your Cornish correspondent, who makes his mark ✕ like an honest man, for reminding me of the two unequal western towers at *S. German's*. I have never been there, but as I have seen drawings and descriptions, I ought to have remembered it.

I am, sir, your obedient servant,

EDWARD A. FREEMAN.

A correspondent informs us that the celebrated religious painter, Deger, has been for three years engaged in painting an oratory for the King of Prussia, in the castle of *Stolzenfels* on the Rhine. His work is not likely to be finished even in another twelvemonth. The chapel is of course Lutheran, but the painter is Roman Catholic.

Mr. Philip has just completed, from the designs of Mr. Scott, the monument of the late Earl Somers, for the mortuary chapel in the church of *Eastnor*. The design represents a high tomb under a depressed canopy, the front of the tomb bearing groups in relief, the whole carved in alabaster. The slab is of serpentine, the legend being filleted in the cavetto. The canopy comes down rather too much upon the monument, from the presence above of a window. Rosettes of polychromatic material are introduced, with an effect alike original and successful. We are pleased to notice the introduction of that very beautiful mineral, the cornelian, in them. We should be disposed to give the highest praise to this monument, but for the unfortunate fact that it is intended to occupy the east end of its chapel; thus simulating an altar. This should not be so; and there is no reason why it should be so, for the monument might *per se* be equally well transported to a side wall.

Received T. D. D.—M. N.—*An Ecclesiologist—A Constant Reader*, whose questions we must try to answer in a future number.

THE  
ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. CVII.—APRIL, 1855.

(NEW SERIES, NO. LXXI.)

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ERFURT AND MARBURG.

*To the Editor of the Ecclesiologist.*

MY DEAR MR. EDITOR,—In a former letter I gave you some notes of the very fine cathedral of Naumburg, and promised moreover to describe, on some future day, the equally interesting church of S. Elizabeth, at Marburg; and this I now propose to do.

At Naumburg there was little save the cathedral, to detain an ecclesiologist. The Stadt Kirche deserved little more than a hurried visit, though the singularity of its plan deserves a note. It has an immense apsidal west end, a vast semicircle on the plan, embracing both nave and aisles, and its choir is also terminated with an apse. Beyond this the only remarkable features are the large multifoiled arches which occupy the space between the windows and the plinth in each bay of the eastern apse.

From the railway station one obtains a good view of the cathedral steeples over the vine-clad hills on which Naumburg stands—refreshing sight after the dreariness of the country generally in which I had been journeying. From Naumburg to Erfurt the railway runs through a really pretty, often very picturesque, country, with hills and rocks by the river side, ever and anon capped by those feudal keeps in which all German rivers seem to be so rich; as picturesque now as they were formerly advantageous to their predatory chiefs. I had but two or three hours at Erfurt, but this was enough to show me that much was to be seen. The Barfüsser Kirche was the first that I saw—one of those immensely long churches of which Germans were rather fond; a nave and aisles, and an apsidal choir, all groined at the same height, with windows of the same size and character throughout, and the whole "restored" in that peculiarly chilling fashion, which Lutherans are so singularly successful in achieving, which makes one's recollection of such a church not very grateful. There is however, some old glass in the choir windows, and a most prodigious carved and painted reredos behind the altar, which, though apparently to some extent modern, is

nevertheless striking in its effect. The entrance to this church is by double doors on the south side which run up into and form part of the windows; the same jamb mould being continued all round.

I had some difficulty in finding my way to the cathedral—strangely enough too; for when at last I reached the Dom Platz, there, rising high into the air, and approached by an almost endless flight of steps, stood the magnificent choir of the cathedral, surmounted by its singular triple arrangement of central steeples, and by its side, and on the same high plateau, the church of S. Severus emulating, I should almost say, aping, the cathedral both in height and design very curiously. The east end of the cathedral, built on the precipitous edge of a rock, has been under-built with a terrace supported upon arches, which, concealing the natural rock, gives it an effect of extraordinary height. These arches have been all modernized, but there are traces here and there which prove the arrangement to be original.

Let us mount the flight of steps which lead by the entire length of the north side of the choir to the porch, and we shall see reason to class one at least of the architects of Erfurt, with the greatest of his race. No position can be conceived which would present more difficulty to one who wished to show the doors of his church to the people who might gather in crowds in the Dom Platz, and seeing nothing but the tall east end of their church and the sharp perspective of its side, shrink from the attempt to find a door at the end of the long flight of steps before them. Every one must have felt how those great foreign doorways call upon all to enter; they are always open, guarded on either side by kings, and saints, and martyrs, and revealing glimpses, precious because vague, of glorious interiors and worshippers within on their knees. They call upon all to enter, and who can refuse? At Erfurt however, one might have deemed it impossible that people should be made to feel this, but yet it has been done, and done nobly and magnificently. There are no transepts, and so against the eastern bay of the north aisle of the nave, is set a triangular porch of grand size and lovely design and detail. Its base rests against the church, and its two sides, jutting out at angles of sixty degrees from the wall, show both from the west and from the east the whole width of its two glorious doorways. So, as one gazes up from the Dom Platz, and wonders at the singularity of the position of the church and the beauty of the choir, one's eye follows up the track of those who ascend the toilsome flight of steps till it rests upon the doorway at their summit, and one is led at once to find one's way through its great opening into the nave of the church. Sad to say wanton havoc has destroyed much of the more delicate ornaments of this most noble piece of early fourteenth century architecture. Of the nave little can be said, save that it is entirely unworthy and unsatisfactory; between it and the choir is a great mass of wall, pierced only by a narrow arch opening into the choir, and supporting a curious combination of towers—a central tower rising from between one on either side—in a singular and rather picturesque fashion of which I recollect no other examples than the imitation of it here in S. Severus, and the cathedral at Constance. The interior of the choir is very noble; its elevation very great, and its

windows of rather late Middle-Pointed, full without exception of brilliant though late glass; too rich in colour however for the traceries, which it quite conceals, giving a useful warning to architects in dealing with stained glass.

The only piece of old furniture in this choir of which I made a note, is a curious figure in brass, supporting three branches for lights, one in either hand, and one growing out of his back. The effect of this is not at all satisfactory.

This cathedral is Catholic, as also is S. Severus and some of the other churches, the Lutherans holding about an equal number.

S. Severus imitates the cathedral very curiously; it is within some thirty or forty feet of its northern side, and has in the same trans-septal position a great mass of tower, the outer flanks of which are crowned with tall spires, whilst from the intermediate wall, and raised above the others, rises the central spire; the mass of tower is smaller, but nevertheless by dint of its slated spires, S. Severus manages to rise higher than the cathedral. As may be imagined, the whole group is one of most picturesque character. S. Severus has some very good Middle-Pointed detail, especially in its window traceries.

It was late in the evening when I left the Dom Platz, but I saw hurriedly the exteriors of some eight or ten Pointed churches. They were mostly of the same date, circa 1320 to 1400, and of very various degrees of merit. One—the Prediger Kirche is the not pleasant dedication by which it is now known—is of enormous length as compared to its width and height: fifteen bays to a church consisting of a not very lofty nave with narrow aisles, is an excess of this proportion; its length cannot be less than about 225 feet. Near it, but apparently having no connection with it, is a detached campanile.

In one of Erfurt's many squares or market places, is a good Pointed house, with a large bay window, and three traceried windows, one on either side, and one above it in its gable end.

In another Platz is a church with two western steeples, one with a spire rising from the gabled sides of the tower. Another church occupies a triangular piece of ground, the tower being at the western angle, between two streets. It is desecrated, and I could not get into it, but its internal arrangement must be most singular.

These hurried notes are all that I could make. I was homeward bound, and obliged to travel all night to Marburg. So I did what a pilgrim to the shrine of S. Elizabeth of Hungary, ought, I suppose, not to have done—I slept as the train passed Eisenach, and neglected therefore, even to get a glance through the starlight of the castle on the Wartburg, her residence and the scene of most of the beautiful story of her life.

It was early morning when Marburg was reached. Under high hills, covered with vine and picturesque in their outline, stands the noble church, conspicuous as one first sees it by its two completed and nearly similar towers and spires rising in all the beauty of their deep coloured stonework against the green hill side which rises so precipitously close behind them. On the summit of the hill are the tall walls of the fine old castle, and to the left of the church and below the castle

the town covers the hill side with the ramifications of its old steep and narrow streets. The church is perhaps rather too much outside the town for the use of the townspeople; but then it was not built for them, and in the general view it certainly gains much by being placed where it is.

And now, before I say anything about the church, two or three dates, which seem to be settled beyond dispute, may as well be mentioned.

S. Elizabeth of Hungary was born then in the year 1207, was married when but fifteen years old, and ere she was twenty left a widow, her husband having laid down his life in the third Crusade: three years and a half of widowed life were all she saw before an early grave received her; and from thenceforward year after year saw fresh fervour excited by the contemplation of her virtues, and fresh enthusiasm awakened about the old city of Marburg, in which the last years of her life had been spent in the practice of austerity and self-denial such as the world has seldom seen. She was canonized in A.D. 1235; and in the same year the Church as we now see it was commenced, and completed by about A.D. 1283.

More I need not say; for the life of her whose memory gave rise to this grand architectural effort is foreign to my present purpose, and moreover is too well known to need repetition.

Judging by the evidence of style—which is not however very strong, as the whole work has been completed carefully upon a uniform plan—I should say that the work commenced at the east, and was continued on westward, so that the west front, with its two towers and spires, was the latest portion of the work. I am inclined to think, too, that the sacristy, a large building of two stories in height, filling the angle between the north transept and the northern side of the choir, is an addition to the original fabric, but probably earlier than the steeples.

The plan shows a very regular cruciform church, the choir and transepts all having apsidal ends, a large sacristy, and two western steeples; the whole very regular and similar in character throughout.

The exterior of the church is perhaps, with the exception of its west front, more curious than really beautiful. Throughout its whole extent every bay is similar, and consists of two stages, the upper an exact repetition of the one below, each lighted with a simple two-light window with a circle in the head and divided by a great projecting cornice, the top of which is on a level with the bottom of the upper windows. The nave and aisles are all groined at one height without triforium or clerestory; and the outer walls are, therefore, the full height of the groining of the nave. Now this endless repetition of the same windows in a manner so apparently unnecessary was at first most perplexing to me, inconsistent as it seemed with the delicate taste exhibited elsewhere by the architect; but I was not long perplexed. The cornice between the windows was, in fact, a passage-way extending all round the church in front of the windows and by openings through all the buttresses: whilst in front of the lower windows a similar passage, not corbelled out, but formed by a thinning of the wall from this point upwards, again encircles the church. The sacristy is the only portion of

the building not so treated. The church has not and never had cloister, chapter-house, or any of the ordinary domestic buildings of a religious house, attached to it; it stood on a new piece of ground, away from houses, and with an open thoroughfare all round, and all this helps in the solution of its singular arrangements. We have but to recall to mind that the relics of S. Elizabeth were visited by more pilgrims for some two or three centuries than any other shrine in almost all Europe could boast of, to see the difficulty accounted for. It was built from the first to be a pilgrimage church, and carefully planned with an especial view to this. No doubt it was a great shrine, round which thousands of pilgrims congregated in the open air, watched as processions passed with the relics they came from so far to see passing by these ingeniously contrived passages, round the entire church again and again, seen by all, but unincumbered by the pressure of the multitude.

The whole arrangement is so curious that I have dwelt at some length upon it, feeling that it certainly shows well how boldly a thirteenth century architect ventured to depart from precedent when he found a new want to be provided for, and when a before unthought of necessity had arisen. I need hardly say, that the effect of the corbelled out passage is to divide the height distinctly into two parts, a division perhaps more difficult of satisfactory treatment than any other that one can imagine. The only variety in the tracery of the windows throughout the body of the church is, that the centre window of each apse has a sexfoil in the circle in its head, none of the other windows having any cusping whatever. The moulding of the windows is very simple,—a very bold roll and chamfer; and it is noticeable that in the tracery the roll-moulding does not mitre with the same moulding in the arch, but is just separated from it, an ungraceful peculiarity; the roll-moulding of the tracery is treated as a shaft in the monial and jambs, and has corbelled bases, the effect of which is not at all good. The buttresses run up to the eaves, but finish abruptly without pinnacles, nor is there any parapet. It seems probable that something must have been intended, but possibly never done; and I confess I should shrink from venturing now upon the introduction of either pinnacles or parapet, and I cannot but trust that in the extensive repairs now in progress, restorations of this conjectural kind will not be attempted. Better, in such a case, let well alone, rather than run the risk of destroying everything by some monstrous mistakes!

The west front is quite a thing to be considered apart from the rest of the church. Later in character, and the work, I am inclined to think, of another man, who did not only this but all, or nearly all, the magnificent fittings of the interior. The first man worked under the trammels of a transitional style, endeavouring after yet not achieving the beauties which the second man was able, in all that he did at a more advanced day, so completely to realize.

The west door at once fixes one's attention. It is very lovely: the jamb, perhaps too plain, and lacking mouldings between its shafts, but the arch absolutely perfect; it has two rows of the freshest and brightest stone foliage ever seen, and the tympanum—diapered over one half



with a trailing rose, and on the other with a vine, both creeping naturally upwards with exquisite curve and undulation, regular in their irregularity,—is certainly of a degree of exquisite and simple beauty such as I have never seen surpassed. In the midst of this bower stands a fine figure of S. Mary with our Lord in her arms, and on either side an Angel censuring. As one looks at the carving, one thinks of the prettiest perhaps of all the legends of S. Elizabeth, and it may be that the sculptor, as he struck out the bold and beautiful work, which even now surprises by its beauty and its sharpness, thought of those Roses of Paradise with which S. Elizabeth in the legend surprised her doubting husband.

Above this doorway a pierced parapet carries a passage in front of the fine and thoroughly Geometrical west window of six lights. Another parapet, and then a row of traceries and canopies which mask the roof gable. On either side the great buttresses of the steeples give an air of solidity and plainness to the whole elevation, which I think very satisfactory. A two-light window in the same level as the great west window, and very long narrow belfry windows, also of two lights, are the only openings in the towers. The buttresses finish with pinnacles, and the towers with pierced parapets, above which, on the cardinal sides, are gables with windows, and at their summit an octangular open parapet, from which the spires then rise without further break or ornament. The composition is unusual and very good.

Besides these western steeples there is a turret of poor and modern character over the intersection of the transept and other roofs.

And now let us enter, and we shall find ourselves in what seems like a very lantern; windows everywhere, tier above tier, and admitting a flood of light which is bearable only when—as happily still in the choir—all the windows are filled with the richest stained glass.

The architectural peculiarities of the exterior are as marked but not as intelligible as in the interior; and one cannot cease to regret the effect of the reiteration of the same window everywhere: otherwise, however, the interior is full of beauty; the nave piers very simple—large circles with four engaged shafts—very lofty, and with finely carved capitals. The transept piers are clustered, and the groining throughout is very simple, but of exquisite proportions.

And now I must go on to describe the fittings and arrangements of this interior, which are so perfect as to make it, perhaps, the most interesting and complete church in Germany.

The choir extends to the western side of the transepts, and is finished towards the nave with a high stone screen, against the western side of which is a large people's altar. The screen is traceried and panelled over its whole western surface, and surmounted by a delicate open arcade finished with pinnacles and gablets; the portion over the altar being elaborated so as to form a reredos rather than a screen.<sup>1</sup> The only openings in this screen are a row of small windows, (as one may

<sup>1</sup> [An elevation of this screen, with the rood restored, and a plan of the western portion of the choir, will be found in Pugin's *Chancel Screens*. The same volume contains designs and descriptions of the various screens at Lübeck, so admirably described by Mr. Street, in our last number.—Ed.]

almost call them,) opening just above the backs of the stalls, which in the choir are continued not only on the north and south sides, but quite across the west side also. The only entrance to the choir, therefore, is on either side from the transepts to the east of the stalls. On the eastern face of the screen, a kind of large ambon is corbelled forward in the centre, just the width of the people's altar; and above this rose—I say “rose,” for when I was there, it was lying on the floor, as a first step to “restoration,” which may not, I trust, mean “destruction”—a grand trefoiled arch of timber, covered with very boldly carved natural foliage, and flanked by two massive pinnacles. All trace of the figures is gone, but there can be no doubt that this arch and the pinnacles bore on their summits the Crucifix with the figures of S. Mary and S. John; and, indeed, the marks of their having once been affixed still remain.

In the choir there is a double row of stalls round three sides, the subsellæ having low original desks in front of them. These are perfect all round, and, as I need hardly say, valuable for their rarity. The stalls are finely treated, and the upper row is well raised. The effect of the whole is most singular and very new to an English eye, for though, as I had occasion to show at Naumburg, and as I saw elsewhere in the same part of Germany, stalls against the centre of the eastern side of a screen are not uncommon, I have nowhere else seen such a complete shutting-off of the choir from the church as has from the very first existed here. There is a space between the back of the stalls and the roodscreen, in which probably an entrance was originally contrived to the ambo under the rood, though of this no trace now remains.

There are no parcloles between the choir and the transepts, whilst between the latter and the aisles of the nave there are only rude and modern screens, without any trace of the original arrangement.

And now that we are in the choir, the most noticeable feature is the altar with its reredos, and its great standard candles on either side.<sup>1</sup> The reredos is elaborately decorated with colour, and consists of three very fine trefoiled arches with crocketed gables above, and elaborate and lofty pinnacles between them. The spaces within the three arches are much recessed, and ornamented at the back with sculpture of figures in niches, and tracery; the whole very full of delicate taste in its execution. The altar is perfectly plain and solid, with a moulded mensa and footpace of three steps in front and at the ends. It stands, of course, on the chord of the apse. The arrangement at the back of the reredos is most singular: there are two lockers on either side, and in the centre a doorway, which when opened discloses steps leading down to the space under, and enclosed by, the altar. In this space there are five square recesses below the level of the floor: three on the west side, and one at each end; the dimensions of this chamber are 8 ft. by 3 ft. 6 in., and 7 ft. 3 in. to the under side of the mensa of the altar; the recesses in it are 1 ft. 8½ in. wide by 1 ft. 7 in. deep. But

<sup>1</sup> I have given a drawing of these candlesticks for the *Instrumenta Ecclesiastica*. They are not moveable candlesticks, but regular fixtures to the pavement, and made in some kind of white metal.

one of the most singular features in it is, that there were evidently originally sliding shutters in front of each of the three recessed niches which form the front of the rededos. These are all gone, but the grooves remain both above and below, and leave not a shadow of doubt as to their former existence. There are two grooves in front of each division, and of course there are corresponding openings in the mensa of the altar. The arrangement is so new to me, that it is difficult to say exactly for what specific purpose it may have been made; but it seems obvious that it might allow of great variety of decoration or illustration of subjects suited to the varying seasons of the Christian year, supposing the sliding shutters to have been decorated with paintings.

To the south of the altar are oak sedilia—a long seat undivided, but with five canopies above: the work all good, but defective in not having its divisions marked through the whole height.

The windows in the choir are, as I have before observed, full of fine stained glass, some of which is of very early character. The lower tier of windows is filled with subjects in medallions, the upper with two rows of figures and canopies—a satisfactory and common arrangement in old work.

Some old lockers in the walls, and banners suspended round the apse, serve to complete a most striking and long-to-be-remembered *toute ensemble*.

Unfortunately there are no signs of any ancient pavement, unless we take for old the wretched gravestones of the Landgraves of Hesse and their family, which almost cover the floor. They are effigies of recumbent figures in not very low relief, but partly sunk below the proper level of the floor and partly raised. One stumbles over these wretched man-traps at every step, and wishes heartily that such a device for damaging ankles had never been invented. In the south transept there are a number of high tombs with recumbent effigies, beginning with one of early date and fine character.

The north transept, however, contains something better than these monuments, and one of the greatest curiosities of the church—the chapel, as they call it, of S. Elizabeth. It never had an altar, and was not a chapel, but simply a very beautiful kind of tabernacle, within which was deposited the marvellously beautiful shrine in which were preserved the relics of the saint, and which—now removed to the sacristy—is still the great treasure of the church. The relics were all dispersed, I believe, at the time of the Reformation, though the church is still held by the Catholics. This tabernacle, if I may so call it, is a rectangular erection, narrow at the east and west, and with its principal front towards the south. A trefoiled arch on each face, supported upon clusters of shafts at the four angles, forms the design, the arches inclosed within a square projecting moulding, with their spandrels not carved but bearing marks of painting. The great beauty of the work is the exquisite foliage which is carved in such masses all round the arches and elsewhere as quite to take the place of mouldings. All this foliage is natural, much varied, and undercut with such boldness as to stand out in very great relief. I would that every carver in England could have the opportu-

nity to study this exquisite work, and still more, the sense to profit by it. All the openings are filled in with iron grills; and the whole is just large enough to contain and protect the shrine. It stands upon double steps, which are prolonged to form a footpace for an altar, which has been built against its west side, and which, on the south, are worn into hollows by the knees of pilgrims.

Above the stonework is an open wooden railing, apparently of the same date; and this incloses a space which is reached by a staircase from behind. In the reredos of the altar, erected against the shrines, are some sculptures from the life of the saint, her death, her burial, and the exaltation of her relics after canonization, &c., whilst on the shutters are paintings representing some of the more remarkable subjects in her story.

The shrine has been removed for safety to the sacristy, and is carefully guarded and fenced about with ironwork, as well it may be. It is an exquisite work of the best period—circa 1280-1300—covered with the most delicate work in silver gilt, and adorned profusely with jewels and enamels, and on the whole I think the finest shrine I have ever seen.

The doors in the sacristy and elsewhere throughout the church are of deal, and were originally covered with linen or leather, which as far as I could make out was always coloured a bright red; it is a most curious evidence of the extent to which colour was introduced everywhere, and must have been most effective. It is not, however, the only instance with which I have met; and I may mention the magnificent north transept doors of the cathedral at Halberstadt as examples of the same thing.

Between the north transept and the sacristy is a passage which leads to the external passages, which I have already described as surrounding the whole exterior of the church.

My notice of Marburg has already extended far beyond what I purposed, though not beyond its deserts; and yet I cannot conclude without saying a few words about the castle, which so grandly towers over the old tower and church.

The climb up to it is really a serious business; and when I reached the summit I had to exhibit no little adroitness in passing a sentinel who obstinately wanted to send me back, in order that I might ascend by some more tortuous and more legal path than I had chosen.

I went first into the chapel. This is raised to a considerable height upon other buildings, and approached by a newel staircase. It is a very curious and very satisfactory little building, its entire length 39 feet, and its width 18 feet 6 inches. There is a three-sided apse at either end, and one bay only between them; this central bay has a projection on either side, which inside have the effect of very small transepts, and externally are treated as bay windows. The windows are all geometrical, of two lights, and very good detail. Externally, there are buttresses at the angles of the apse, which rise out of the much thicker walls of the rooms below the chapel, and do not go down to the ground. In the eastern apse there are a piscina and a locker. The old pavement still remains; it is all of red tile, arranged in large cir-

cles, with tiles generally triangular in shape and of various sizes. Unfortunately, this little chapel is full of galleries and pews.

From hence I ascended to the Ritter Saal, a fine large groined hall, somewhat like the well known hall in the Stadt-Haus at Aix-la-Chapelle. It is divided by a row of columns down the centre, from which the groining ribs spring, and is about 100 feet long by 42 feet wide. Each bay has a very fine four-light transomed window, and the whole is of early date. Below it, on the ground floor, is a smaller hall, the groining of which springs from a central shaft, and the windows in which are of three and five transomed lights, and of very early character.

The interest of both these halls is very great, as they are quite untouched, and of a rare date for Domestic work on such a scale. The exterior of this portion of the buildings is very fine, boldly buttressed, with great angle turrets, and occupying just the edge of the cliff.

The castle stands upon a narrow prong of hill, very precipitous on three sides, and all around its base the town clusters; on one side is the grand Church of S. Elizabeth, looking most admirable in this capital bird's-eye view, and on the other a long flight of steps leads to a church which from above looks very well, but which did not repay examination, its only interesting feature being an old Sakramentshauslein.

I walked back from the castle by a round-about path all through the old town, and reached my inn too late to get on to Frankfort by the train I had fixed on; but I was not sorry, as I had an excuse for getting some more sketches of the exterior of the cathedral, and had all the more pleasant thoughts wherewith to solace myself as I travelled through the dark night to Frankfort.

I think I have said enough to show that ecclesiologists may depend upon pleasure of no ordinary kind in visiting such churches as those of Naumburg, Erfurt, and Marburg. They are remarkable, not only for their generally fine character, but more especially for their exquisite sculpture and for the extent to which they have preserved almost untouched and undamaged their extraordinarily beautiful furniture and fittings; and are, therefore, of especial value to us, who have so little of the same kind of thing left in our own churches.

Believe me to be,

Yours, faithfully,

*Oxford, March 8th, 1855.*

GEORGE EDMUND STREET.

## BENCHES OR CHAIRS.

*To the Editor of the Ecclesiologist.*

SIR,—It is very easy to see that "A PRACTICAL MAN," who writes in the last number of the *Ecclesiologist* against the use of chairs, would have been a more practical man had he been a clergyman. He states a number of bad arguments against chairs, in order that he may amuse your readers by knocking them neatly down; but the real

reason for their adoption he disposes of by saying that if "chairs give life and elasticity to worship, velocipedes would be better still."

The "practical man" seems to ignore every possible use of a church except for congregational worship. Were this the only employment of a Christian temple, I think that the battle would be fought on more even grounds; though, as I shall presently try to show, even then the vast preponderance of convenience would be on the side of chairs. But let us look at a few other services.

I catechise, we will say, every Sunday afternoon, before my congregation, a class of sixteen,—eight boys and eight girls. Nobody will deny that, so far as instruction is concerned, this is by far the most effectual way of getting at the poor. A Priest that can catechise well is worth ten good preachers; because he can unite dogmatic teaching to an extent that would come stiffly from the pulpit, with freedom and elasticity,—the introduction of anecdote, pointed remarks on little passing occurrences, &c.; which would scarcely be possible even in extempore discourse. Now, the first great thing is to have your children "well in hand." If they won't answer, it is no use that you try to teach. Question after question falls dead; *they* look foolish—you feel annoyed—the hearers think you stupid, and everybody is glad when the operation is over. It is useless both to ask and to answer; a mono-dialogue soon gets wearisome. Well; I go down into the nave to my children, and what do I find? A passage four feet wide and of indefinite length. How can I arrange them? Only thus. Twelve of them stand with their backs against—say, the north side; two at each end curl round into the middle, my class assuming the shape of a Hebrew  $\beth$ . Consequence the first: My *vis-a-vis* is in such awkward juxtaposition with me that I can hardly help treading on him, he being a little boy and I a tall man; also that the wings of my army are so far off that, unless I walk up and down like a policeman on his beat, I cannot get at them. Consequence the second: I ask all my questions with my back to one half the church; they give all their answers with their backs to the other half. It is a sort of ecclesiastical cross questions and crooked answers. The north aisle has the difficulties without the solution; the south aisle the solution without the difficulties;—I in the meanwhile annoying myself that though the children, whom I am supposed to be speaking to, are before me, the people I really want to get at are behind me. This, Mr. Editor, has happened to me a good many times in a good many different churches; and I have never left off the "exercise," as the Puritans would have said, without bestowing a hearty anathema on the cramping system which hinders one from speaking as naturally in church as in one's house.

If I catechise my own children at home, what do I do? Do I set them with their backs against a wall or a table, and stand in front of them, like one of the dots in the arithmetical mark of division? Certainly not. I put them in a circle round me, and as near as they can stand, so as to leave elbow-room. Much more should I wish to do this in church, where I should not only get better answers, and thereby be able to ask better questions, by this natural arrangement; but I should have my congregation before me, and be able to talk to them as well as to my children.

I have mentioned catechising particularly, because I look on it as so very important. Let me recommend the "Practical Man," as he cannot try the system he likes in church, to try it at home next Sunday afternoon in this fashion. First, let him collect his own and a few of his neighbours' children, and set them in a line with their backs to the wall, he himself standing in front of them. Next, let him call in the rest of his family and servants, and a few friends, and set *them* behind himself and sideways to the children; and after these preliminaries let him begin. Perhaps he will favour us with the result.

So, from the very same cause, what an unreal, cast-iron affair, a funeral generally is! The relatives cannot, as natural affection would prompt them to do, get near the coffin; so they disperse up and down, like a scattered congregation, and as if they had no more concern in the matter than so many bystanders, or rather by-sitters. So, to a certain extent, is it the case with regard to Baptism.

No; to make these services come home to people's hearts, we must be able to have a given space in any part of the church we want. Imagine fixed benches in a drawing room. What an intolerably stiff set of people must they be who could have introduced, or who could tolerate, them! And is there less stiffness, grimness, coldness,—or call it what else you please,—in their introduction into the house of God?

Ay; and so it is in more "public services," too. I give a lecture on Wednesday and Friday evenings in Lent and Advent. I know I shall only have a few old people to hear me; but nevertheless I think that old Mrs. Brown at the almshouse, and old Master Smith at the tumble-down cottage on the common, are just as much worth saving—if it may be so—as Lord De Lancey himself, who owns all my parish and some half a dozen others. Very well. Now comes the difficulty of these benches. Said Mrs. Brown is very deaf: said Smith is a little hard of hearing in damp weather. I want them near the pulpit. But that can't be. Why not? Because where you have fixed benches, there, to a certain extent, you *must* have appropriation. Lady De Lancey is as good a woman as ever lived; gives away more in charity than I need here say, and so forth. But her ladyship sits in a cushioned chair at home; and not being of the stern, ascetic, mediæval character which, I suppose, characterizes "A Practical Man," she likes one in church. As she comes pretty often, the cushion is left there. Other people follow her example. On the Wednesday evening, when I get up into the pulpit and look about me, I see six or seven benches nearest to me tabooed, some by cushions, and some by nicely bound books, (just as one puts an umbrella into a favourite corner in the Express, to keep the place while one runs to get the evening paper,) and beyond these Mrs. Brown and Master Smith. The cushions derive no particular benefit; nor do they either; whereas, if my church had chairs, Lord De Lancey's, cushions and all, would have been pulled out of the way, and my poor old people have put their own just where it suited them best.

A "Practical Man" gives a ludicrous catalogue of the miseries attending the use of chairs. I suppose an equally ludicrous list might be made of the inconveniences attending every new improvement; yet

people go on improving nevertheless. I dare say that, for the first Sunday or two, a chaired church *would* present rather an awkward appearance. But English good sense would soon settle down into a quiet matter-of-fact way of using chairs in church, as it has come to use railways in travelling, telegraphs for communication, and every other improvement whatever. I remember, in a country where people as yet travel by mules, I have heard nearly all "A Practical Man's" objections used against the attempted introduction of coaches. "Such treading on each other's toes! such crowding! such want of air! such squeezing! such cramping!" Yet I think that people there will come to prefer coaches in time, nevertheless.

Had "A Practical Man" lived in the pew age, what an amusing letter he would have written against open seats! What colds, catarrhs, influenzas, rheumatisms, and fevers he would have prophesied! What crowding and jostling of rich and poor he would have vaticinated! How practical he would have called the old system! how unreal he would have made the new! But pews went; and the sooner their cousins german, fixed benches, follow their example, the greater will be the gratification of your obedient servant,

A MORE PRACTICAL MAN.

March 17th, 1855.

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## ON CHAPTER-HOUSES, THEIR FORM AND USES.

*A Paper read before the Wilts Archaeological Institute, at Salisbury, September, 1854, by Henry Clutton, Esq., Architect.*

IN deference to a suggestion of the Rev. the Sub-Dean of this Cathedral, I am about to ask the favour of your attention to a paper upon the origin, forms, and architectural peculiarities of chapter-houses, with a few remarks upon the uses to which such buildings were in former days applied.

In this review of chapter-houses in general, it will be my object to illustrate that at Salisbury in particular, by a careful exposition of its merits and demerits as compared with those of other buildings of the same class. I should have preferred confining my observations exclusively to Salisbury, as the example possessing the greatest interest to all now present in this room, had not the recent and elaborate investigations of Professor Willis, Professor Cockerell, and Mr. Winston, already exhausted this treasury of art, in respect to its architecture, its sculptures, and its stained glass.

Chapters, in the sense of ecclesiastical corporations, may be associated with those early missionary colleges by which the inhabitants of this, and other countries, were converted to the Christian faith; but they cannot be said to have become an essential element of every ecclesiastical institution, until bishops, in their respective dioceses, began to exercise episcopal jurisdiction according to ecclesiastical canons;



nor, until Monachism had resolved itself into separate and distinct communities, each swayed by the advice and example of its abbas or spiritual father, and subjected to the rule or code of domestic discipline enjoined by the policy of the legislators of its respective orders.

The place then, or house, so called, in which chapters thus organized were held, was always considered an integral part of every cathedral as well as of every conventual church; and to a third class of churches, called collegiate, it also became an equally important adjunct. Chapter-houses received the same rite of consecration as the churches to which they were attached; they were honoured with the interment of patrons, abbots, and other great persons; in them all elections were made, whether of bishops, deans, or heads of monasteries; from them all processions commenced after such elections; and lastly, they were the places wherein all acts of discipline were performed.

It is very probable that the *apsis* or *bema* in the first Christian and Basilican churches, containing as it did the seats and throne for the Presbytery and its bishop, was the actual type and origin of all chapter houses. Examples of this arrangement may still be seen in the ruined<sup>1</sup> church of Torcello, near Venice, and in the famed church of S. Clement, at Rome; and, as a subsequent phase of the same arrangement, I may point out the chapter house at Durham, which appears to have been originally built after the manner of the eastern ends of these early churches.

Bingham while asserting that certain ecclesiastical conferences were held in the exedra of those churches is, however, uncertain whether that term applies to the *apse* or *bema*, or really to the secretarium or vestry, which he continues to say, was a building large and capacious enough to receive not only a private consistory, but a provincial or general council.

It will be obvious to every one at all acquainted with the arrangement of churches, that so soon as the Basilican type of those Christian edifices was given up, and the sanctuary and choir advanced to the extreme east of the buildings, the bishop and presbytery had to exercise their functions in another place, and in one too, be it observed, of a character, equally as sacred and religious, as that from which they had just retired. The obligation, which I shall presently prove, upon every ecclesiastical body to attend chapter every day necessarily prescribed the situation of the building, which was to supersede the last place of meeting, being in a position very contiguous to the church itself;—consequently, the earliest chapter-houses now in existence are usually found very near the south transept of the church. In every case where the church was conventual, or one served by regular clergy, and even in most cases, where it was cathedral, and served by seculars, the chapter-house was approached from the east side of a cloister, which was more frequently placed on the south side of the church than on the north. The exceptions to this arrangement, as applied to cathedral churches, are York, Lichfield, and Wells. The

<sup>1</sup> [Torcello is not ruined, though the population of the island has almost disappeared, and the church is deserted.—*Ed.*]

chapter-houses in these buildings are all on the north side, and approached directly from the cathedral itself, that is to say, not through cloisters, but through certain trisantes or vestibules, the use of which I hope subsequently to point out.

The forms and sizes of these buildings vary. They are found octangular, and of other polygonal shapes, square, and of rectangular forms. In the former cases sometimes with, at others without, central pillars: in the latter, sometimes perfectly free from columnar supports for the stone roof, frequently however, divided into aisles of equal size, by columns.

It is not unusual to find a crypt beneath some of them, especially in those of a polygonal shape, as at Wells and Westminster. In the chapter-house of the Old S. Paul's, there was also one. Inasmuch as burials took place within these buildings, the use of a crypt is very obvious. The arcades or stalls around the walls of the interior are universal as applied to chapter-houses in use by the secular clergy, although not so in the case of those belonging more particularly to monastic institutions. In the former case they were necessary to define the office and position of him to whom one of them was assigned, as prebendary or otherwise, and as taking part in the administrative acts of the bishop in his diocese.

It is very rare to find any other form of chapter-house than the rectangular attached to conventual churches, or even to cathedrals which were built and served by the regular clergy. On the other hand, there are no exceptions to the polygonal shape as applied to cathedral churches, which were built and served by seculars. An analysis of the existing chapter-houses attached to our cathedrals, will the better convey my meaning.

First take the cathedrals of the old foundation or churches which were built and served by secular clergy,—York, S. Paul's, Chichester, Exeter, Hereford, Lichfield, Lincoln, Salisbury, and Wells, nine in number. York remains, and is octangular. S. Paul's, now destroyed, was (according to Dugdale) octangular. Of Chichester, destroyed, there is no tradition.<sup>1</sup> Exeter, founded by a body of Benedictines, and an abbey before the see of Sherbourne was divided, is an exception;—it is rectangular. Hereford, in ruins now, was decagonal. Lichfield remains, polygonal unequal. Lincoln remains, decagonal. Salisbury, octagonal. And, lastly, Wells remains, octagonal. Next let us take the eight churches which were termed conventual churches or cathedral monasteries;—those served by the regular clergy, viz., Canterbury, Durham, Carlisle, Ely, Norwich, Rochester, Winchester, and Worcester. Canterbury, founded and served by Benedictines remains, and is rectangular. Durham, also Benedictine, is rectangular, and it had an apsidal termination to the east. The chapter-house of Car-

<sup>1</sup> [Mr. Philip Freeman, who has devoted great attention to Chichester cathedral, has a theory that the square apartment of Romanesque date, opening eastward out of the north transept, with a central pillar, of which the northern half was till lately and since the middle ages (having a Third-Pointed screen) used as the chancel of S. Peter's, (or the subdeanery church,) within the cathedral, was the original chapter-house. We merely record the view without committing ourselves for or against it.—Ed.]

lial, the only cathedral of Augustinian foundation, is destroyed. That of Ely, Benedictine, is likewise destroyed.<sup>1</sup> Those of Norwich, Rochester, and Winchester, all Benedictine, are rectangular. Worcester, Benedictine, has a circular one—and why? Because it was founded and built by seculars, whom the Benedictine regulars displaced in the 11th century.

Again take the five remaining cathedrals, originally abbeys, but made into bishoprics by Henry VIII.,—Bristol, Peterborough, Oxford, Gloucester, and Chester; these were all founded, built, and served by Benedictines, and their chapter-houses are all rectangular.

I think this analysis is sufficient to establish the fact that the rectangular was the form in which the clergy of the Benedictine order erected their chapter-houses. Westminster, a Benedictine abbey, date 1282, is however, an exception, but this building certainly superseded an older one, which in all probability, was rectangular, and the preference given to the polygonal form in the new building, may have been on account of the privileges granted to a royal monastery, the chapter of which would rank with those under episcopal jurisdiction. Again, although the nine cathedrals of secular foundation have polygonal chapter-houses, these buildings, with the exception of that at Worcester, are chiefly of the date of Westminster, and doubtless, in the same manner, superseded older buildings; but it must be observed that the exception, Worcester, of Norman origin, and built by seculars, is circular and not rectangular, as probably would have been the case had it been founded by regulars.

The inferences I wish to draw from these facts are two—first, that the rectangular form was chosen by those religious communities, whose daily obligation it was to enforce a rigid observance of discipline within the walls of their monasteries, that form being the best adapted to all acts of a judicial nature. 2ndly. That the polygonal shape was preferred by chapters served by secular clergy, because their meetings partook chiefly of the character of synods or administrative councils; and consequently, a form which brought every assistant within a certain focus was the best for all deliberative assemblies.

I will now proceed to speak of the architectural and other peculiarities of chapter-houses, and, chiefly so, for the purpose of comparing them with that of Salisbury, in which you are at present so particularly interested. I have before said that the rectangle and the polygon are the almost universal forms of these buildings. The chapter-house at Worcester is, however, circular, but, with this exception, all the specimens now existing of the 11th and first half of the 12th century (and they are the earliest) are rectangular; for examples, take the chapter-houses at Bristol cathedral, and the ruins of that at the abbey of Much Wenlock. Both these buildings are of one design. That of Much Wenlock is groined into three bays in length, whilst Bristol has only two. Neither of them has columnar supports for the stone vaulting.

Without referring at any great length to examples of the Transition

<sup>1</sup> [If, as Mr. Pugin believed, the Lady Chapel at Ely was built to serve as a chapter-house, its rectangular shape would help Mr. Clutton's argument.—Ed.]

period, namely, the latter part of the 12th century, I may say that there are several still remaining in those abbeys which were founded during this period by the Cistercian and Augustinian orders of monks. Two are shown on these plans, one at Jervais, near Middleham, in Yorkshire, the other at Rommersdorf, Neuweid, on the Rhine. Both belong to monasteries of the Cistercian rule, and are rectangular, but divided into aisles, and have columnar supports for the stone vaulting. The columns at Jervais are octangular, the responds of the vaulting against the walls rest upon corbels, in order to leave the seats which surrounded the interior of the building perfectly free from interruption. The example given of the chapter-house at Rommersdorf is particularly interesting, because it shows the abbot's seat at the east end, elevated one step above the surrounding ones. The brackets or stops to the ends of the seats are also shown. Adjoining the chapter-houses of this period, and those of the next, it is not uncommon to find a long narrow chamber between the transept of the church and the chapter-house or the vestibule of the chapter-house, if it had one. This, at Thornton abbey, is divided into twenty-two arcades, or stalls, the columns of which rest upon a seat. This arrangement, but without arcades, also occurs at Westminster, and there is terminated by an altar formerly dedicated to S. Blaize.

At Thornton abbey this chamber may have been used for the purpose of holding monastic courts, corresponding to those of the consistory in cathedral chapters. I the more particularly allude to this fact to point out that the chapter-houses in these buildings were peculiarly set apart for religious discipline, and not as many have supposed, solely for the purpose of the management of church estates and their effects. I believe some very interesting papers might be written upon these chambers in connection with the treasury usually attached to them. At Westminster it has been proved that the door which led into this apartment was formerly lined with skin from a human body. Bits of this skin still remain, I believe, and have recently undergone an examination which fully confirms the fact. It is supposed that recourse was had to this seemingly horrible expedient the better to deter criminals from the guilt of sacrilege. Of course, in these days of respect for human laws, such an act appears wantonly barbarous.

The exquisitely beautiful chapter-houses at Oxford and Chester are examples of the next series, or those of the thirteenth century. They are of the purest Early English art, are rectangular in form, composed of three divisions or bays, each compartment filled with a triplet of unequal height, and the east end with five unequally sized lancet windows. These houses possess all the peculiarities of the style in its most perfect richness of detail, in detached shafts to the windows, in simple and powerfully expressed forms of groining. Indeed, it is much to be regretted, and especially in the case of Oxford, that they cannot be seen at present in all their beauty. These examples have no arcades or stalls, probably for the reason already assigned, viz., that the churches to which they belong, having been monastic, the enforcement of discipline was the first and most important use to which they were then applied. In the next period, namely the latter half of the thirteenth

century, we begin to find the prevalence of the polygonal form over that of the rectangular. Salisbury and Lincoln are the best examples of those which were built by the secular clergy; Westminster—Benedictine, Thornton—Augustinian, abbeys or monastic churches, of those built by regulars. As the ruined chapter-house at Westminster has a most singular resemblance to that at Salisbury, I think much useful information may be elicited by a comparison of the peculiarities of the two edifices.

The peculiarities, then, of Salisbury in reference to those of Westminster, and in which they agree, are these: they are both the largest of existing chapter-houses, being each about 60 ft. in diameter. Like its fellow, Westminster is wonderfully, almost painfully, slight in its construction, but it is *unlike*, in being built in a very superior manner, and, be it observed, by the regular Clergy, who always built stronger and better than did the secular. This fact is almost universal. The large voids caused by the size of the windows, the very small abutments at the angles of the buildings, in width as well as in projection, are peculiar to both: Westminster, however, has had flying buttresses, one or two of which remain and appear to be of subsequent putting up, although, architecturally, they are of corresponding date with the building.

The windows in both examples very nearly assimilate. They are composed of four openings, the tracery filling the heads being divided, and again subdivided into two orders. The larger are filled with a circle containing an octofoil; the two smaller with quatrefoils; that at Salisbury within a circle, at Westminster worked out of the principal mouldings. The same profusion in the use of Purbeck marble is also apparent. The central shafts, the columns at the angles supporting the vaulting, and decorating the windows, are of that material, and are for the most part of the same form and arrangement. At Westminster, however, the columns at the angles supporting the vaulting are single ones: at Salisbury they are composed of three. Again, at Westminster these columns and those to the windows have no intervening bands of mouldings, as are to be seen in Salisbury, features which, in their case, greatly improve the appearance of the latter building. I think from the remains of the groining at Westminster, that that at Salisbury exactly resembles it. These then are the chief peculiarities in which it may be seen both correspond. The high-pitched roof at Westminster was removed in 1714; this is a recorded fact, and confirms the opinion set forth in my report that no chapter-house of a polygonal shape was ever entirely finished without the addition of this very characteristic feature.

The distinctive features of these two buildings consist, first, in the arcades round the interior walls. At Salisbury each bay is divided into seven stalls: at Westminster the same space into five only. The arches of the former are very delicately and richly moulded; the shafts of Purbeck marble, which sustain them, are compound, with capitals of stone, of very beautiful Early English foliage. The space between the top of the arches and the Purbeck string-mouldings beneath the sills of the windows is enriched with the sculptures, which, from their great

beauty, have become so justly celebrated. At Westminster the stalls are very boldly moulded in the form of a circular trefoil-headed arch; the Purbeck marble shafts supporting them are single columns, and the space above the arches filled in with a very beautiful diaper. In both examples the eastern arcades are recessed and elevated one step above the surrounding ones, as possessing greater dignity for the Bishop or Abbot. Westminster, it must be remembered, was a mitred Abbacy; consequently its Abbot ranked with Bishops. The colour with which both these arcades were decorated was also dissimilar. My restoration of that at Salisbury must necessarily be, to some extent, arbitrary; enough however remains, as I have already mentioned in my Report, to warrant a restoration of the moulded parts. It is, therefore, in the representation of the yellow drapery that an authority is required. Perhaps the very obscure lines of folds, still apparent upon the walls, may be thought insufficient to warrant its introduction: if so, I confess to be fairly at a loss what to substitute. There is a most beautiful authority for this drapery, in the example *here* of that which formerly decorated the arcades of the chapel of S. Stephen at Westminster. Nothing can be more exquisite than the original must have been, and the idea, too, that of figures of angels introduced for supporters of the drapery. In the restorations of the Ste. Chapelle at Paris, drapery, conventionalised, of a chocolate colour and powdered with a diaper, has been introduced as a back-ground to the arcades around the walls of the interior; with what authority I know not, but certainly with admirable effect. The chocolate colour throws up the gilded columns of the arcades to perfection. The yellow colour introduced for the proposed restoration at Salisbury will harmonise best with the grey and silvery tints of the Purbeck marble. At Westminster colour may be traceable in the mouldings of the arcades, but it is very obscure, and little light can now be obtained for an examination of what remains. This same difficulty, I am sorry to say, also applies to the series of exquisite frescoes on the back-ground of the eastern arcades: the centre one contains a group of the Crucifixion, but almost invisible; in the two compartments on either side the heads only remain of a series of subjects. These heads are each surrounded by a nimbus of gold, with a raised and architectural pattern upon it, very beautiful. Sir Charles Eastlake has taken notice of these frescoes, in his work "*On the Materials for a History of Oil Painting.*"

The sculptured remains at Westminster are not numerous, but very perfect and of a high order of art. The beautiful group of the Annunciation, above the door of entrance within the chapter-house is very little known; indeed, it was only discovered a few years ago by my friend, Mr. Scott, the architect. It consists of two figures, rather larger than life, of the Angel S. Gabriel and the Blessed Virgin. They stand in niches, one on either side of the doorway, the spandrels of which are panelled and filled with the figures of Angels bearing thuribles. Although I have shown the niches over the doorway at Salisbury as charged with paintings, I am inclined to think they were formerly filled with figures, as in the case at Westminster. The positions of the niches exactly correspond: it is in number and

size alone that they vary. The peculiarities of the doors of the entrance into the two apartments are as follows: Westminster is a larger one, much higher and of bolder design than that at Salisbury. Both are double doors: that is, they have a centre shaft. At Westminster, as throughout, it is a simple one: at Salisbury it is compound. The quatrefoil, filling the head of the door, in the former has been pierced, in the latter it is solid; a succession of figures enclosed by foliated niches, surrounds the arches of both on the outer side of the doorways. Foliage of the ordinary Early English character more or less ornament the caps of the shafts and other parts, in both examples. The recess over the outer side of the doorway at Salisbury in all probability once contained a sculptured representation of the Crucifixion. In the quatrefoil on the inside I have introduced a figure of our Lord in the act of benediction. The stone seats and steps surrounding these chapter-houses do not appear to have varied from the usual arrangement.

The mosaic tile pavement at Salisbury has long had a high reputation for being unique. It is very peculiar in its arrangement—at least it may occur to persons as being so—on account of the great irregularity in the sizes of the pattern.

I am of opinion that this irregularity is not accidental but intentional. In a large surface like the floor of this chapter-house it would be very important that the material with which it was covered should not occupy too prominent a position in the scale of decorations; that is to say, that its ornamentation should be subsidiary to the wall decorations, —a certain amount of colour would be, of course, required on the floor to tone down the effect of the brilliancy of the stained glass, and the polish and colour of the Purbeck marble, and the polychrome; but, this attained, any large amount of precision in the arrangement of the patterns would materially detract from the value of other and more important decorations. The material of which this pavement is composed is simply of terra-cotta, and the colours used are red, buff, and black.

It is very fortunate, amidst the wholesale destruction which has taken place at Westminster, that its tile-paving should have been preserved. It is in a very perfect condition, and is one of the most beautiful things imaginable, in design as well as in execution, being composed of patterns of exquisitely pencilled arabesque ornaments in most delicate and careful workmanship. Unlike that at Salisbury, in the direction in which the patterns run, it nevertheless resembles it in the variation of their sizes. The direction of the patterns is from east to west, in one uninterrupted line, and separated by bands about three inches wide. Great prominence is given to the Royal escutcheon of England, charged with its three leopards, which is repeated in succession in two divisions of the pavement.

It remains now only to allude to stained glass. Of these two once beautiful edifices, that at Westminster has utterly perished: at Salisbury, you are aware, it in part remains, but scattered throughout the cathedral. Mr. Winston's critical eye has detected the greater part of it, and we are already in possession of the valuable observations made by him, and published in the *Proceedings of the Archæological*

Institute at Salisbury, in the year 1849. There is one other remarkable coincidence in these two chapter-houses, namely, the non-evidence of the existence of any medium by which the external air was excluded from the interior. This subject is fully entered upon in my Report, as regards Salisbury.

A few words must now be added upon the two other chapter-houses before alluded to, Lincoln and Thornton abbey, belonging to the period under consideration. First, as to Lincoln: It is very unlike either Salisbury or Westminster, being in its architecture somewhat earlier, and in its plan, decagonal. It has, however, a central shaft, which receives a very boldly vaulted ceiling of stone; the responds resting at the angles of the building on a cluster of shafts, which again, in their turn, rest on large and finely carved pendentive corbels, terminating just above the string-moulding which crowns the arcades or stalls. This groining, I should observe, is later than the general architecture. In each bay of the decagon, the upper part is filled with a couplet of pointed-headed windows, which are connected together at the piers by panels of similar form and decoration: the lower part is arched into six stalls. The seats and steps surrounding the interior do not vary from other examples. In this example are to be found neither stained glass nor pavement nor polychromy: all is cold, dull, and monotonous within.

The chapter-house at Thornton abbey is a ruin, and a very small one too. Enough, however, remains to enable any one to judge of its plan and architecture. In the former point, being one of the polygonal order, (an octagon,) it is valuable as an example of the exception, together with that at Westminster, of the hitherto universal application of rectangular forms to chapter-houses built and used by the regular clergy.

However, *like* the generality of chapter-houses attached to monastic institutions, there have been no stalls around the interior, but simply a seat and step, all panelling beneath the windows being stopped, and carried on corbels, at least 6 or 8 feet from the ground.

We enter the first half of the 14th century with the chapter-house at Wells; which, as I have before observed, has a crypt beneath it; and proceed on towards the years which produced the beautiful examples at York and Southwell. They are of the most advanced period of Geometrical Decorated, and of rare excellence in design and execution. Few things can exceed the beauty of the foliage decorations at Southwell. Both are octangular, but neither has central column; consequently, the diameter of York, 57 feet, being too great to risk the effect of a stone groining, one has been introduced of wood, which, in its construction, forms a part of that of the high-pitched roof. The high roof at York is the only original example of that feature remaining. It will be observed in this example, how very much larger the abutments are compared with those of Salisbury. At York each bay is filled; in the upper part, with a five-light window, the head richly decorated with tracery; in the lower, with a set of six stalls, recessed and canopied with rich tabernacle work. At Southwell the bays have windows of four lights, and stalls, six in number. Over the doorway on the in-



side, at York, there is a group of thirteen niches, which once contained figures of Our Lord and His twelve apostles.

At the risk of being thought tedious in continuing this notice, I must refer to one example in the next series. I allude to the chapter-house belonging to the old metropolitan church of S. Paul's, London. This building was erected in the reign of Edward III. The memorial which Dugdale has preserved of it is sufficient to convince every one of the high merit of the design. It was octangular, not large, only about 40 feet in diameter, with a crypt beneath it. The buttresses appear to have been so unusually large,—there being also no support shown on the plan of the crypt (the only one given by Dugdale) for a centre shaft,—that it is only a reasonable conjecture that one vault spanned the whole interior. The bays show a very great altitude, being filled in with very long, continental-looking, four-light windows, the heads of which are filled in with pronounced Perpendicular tracery, but of the earliest and consequently finest character. Externally, these heads are pedimented, crocketed, and the spandrils filled in with panelled tracery. Between the tops of the arches of the crypt and the sills of these windows there is a great height. The mullions of the windows, however, are carried down through this space, and seem to have inclosed a series of sculptures. The buttresses, I should remark, were pinnaced into three stages, richly panelled and crocketed. This chapter-house was inclosed by a small cloister, composed of two series of arcades, one placed over the other. These buildings were on the south-west side of the cathedral. The great cloister of S. Paul's, like that belonging to Wells, was apart from the chapter-house, and placed on the north side of the building.

The next step of our inquiry is into the uses to which these buildings were applied. Irrespective of being set apart for the periodical exercise of the administrative duties of a Bishop and his Chapter, a chapter-house was in *daily* use in *every religious* society, but more particularly in those which regulated their proceedings by an authorised code of domestic discipline. Indeed, to go to chapter every day was as universal a proceeding with such communities as to assist at mass, and to keep the canonical hours in the church. "In every cathedral and collegiate church, at the end of prime song," says a recent learned author of the Latin communion, "all the clergy went in procession from the choir to the chapter-house, where, having bowed to the crucifix which always hung on the eastern wall, and then to their brethren, each one took that seat which by right belonged to him. The Bishop, if there, sat in the highest place; in his absence the Dean; on either hand in due order came the Dignitaries; then the Canons; in a lower row the Minor Canons. The boys stood on the floor, ranged on each side of the pulpit. One of these youths, whose week for such a duty it chanced to be, read from the pulpit a portion of the Martyrology, and afterwards gave out the obit, or remembrance to pray for the souls of those who had once been members of or benefactors to that church, and whose deaths had happened on that day of the year. The officiating Priest, when the boy had gone through these names, said, *Animæ eorum et animæ omnium fidelium defunctorum per Dei misericordiam*

requiescant in pace. The *lectio in capitulo*, or the chapter lecture, followed. Then, if any one had been slothful in coming to church for his duties, he was here to ask the forgiveness of his brethren and the Dean. After this, if it were a Sunday or a holy day, the same youth read the board, that is, he told the names of those among the Canons who had to rule the choir, to read the lessons, and chant the responses at Matins, to sing the High Mass, or minister as Deacon or Sub-Deacon; among the smaller boys, who was to read at chapter, who had to carry the candles or the holy water or the book, and among the elder ones, who was to read the long lessons in the chapter-house, who to bear the thurible, or be acolyte, that is, bring in at High Mass the chalice with the corporal cloths during all the week, or while the octave of the occurring festival lasted. To choose out and set down the names of the several officials was the work of the precentor; and the list itself came to be called the 'table,' or board, because written upon wax spread over a thin piece of wood, which was left hanging up in the chapter-house within easy sight of all. This table or board was also called the *wax-brede*."

In monasteries the order of the day somewhat varied from the account which has just been given of that in cathedral and collegiate churches. After tierce, the monks also assembled and commenced their religious services in their chapter-house, which appears to have been supplied with a reading desk and bench, a place called the judgment in the middle, a seat for the Abbot, higher than the others, and a crucifix to remind the monks during discipline that their sufferings were nothing in comparison with those of CHRIST. There were footstools for the *Veniæ* (that is, a very low prostration of the body) by kneeling. The rule or code of domestic discipline was read from the desk. Then the table was read, and any person who had omitted an office prescribed to him solicited mercy. After the commemoration of the dead, with the response *Requiescant in pace*, the sentence of the rule was expounded, and the chanter read the *brevia* or obit of strange monks. The voluntary solicitation for pardon by persons who had been guilty of faults next followed; after which began the acclamation or clamatio of offenders.

No person was allowed to enter the cloister while the chapter was sitting, on account of the secrets of it; which, besides, were never to be revealed. After chapter, some stayed behind or ought to have done so for confession, which was to be short, and of a peculiar relation to certain faults.

In the statutes of the Cluniacs there were to be, adjoining to the chapter-house, rooms called *trisantæ*, with seats on both sides, where the monks were to retire after shaving and the conclusion of the psalms. Conversation was allowed.

After compline and collation some retired there from the chapter, till the whole convent had withdrawn. They who sat on one side of the *trisantæ* began one verse; those on the opposite replied. These *trisantæ* were places of meeting especially connected with the chapter business.

During Holy Week, on Maundy Thursday, the chapter-house was used for the washing of feet.

I now come to the use that was made of chapter-houses for synodical purposes.

It has already been said that Bishops in their respective dioceses exercised episcopal jurisdiction according to the ecclesiastical canons, and few instances, says Dr. Lingard, are recorded in history of either clerk or layman who dared to refuse obedience to their legitimate authority. It was enjoined that twice in the year, on the Calends of May and November, they should summon their clergy to meet them in the diocesan synod. Every Priest, whether secular or regular, to whose administration any district had been entrusted, was commanded to attend; and his disobedience was punished by a pecuniary fine, or by suspension from his office during a specified term.

As the subjects of their future discussion involved the interests of religion and the welfare of the clergy, each member was exhorted to implore by his prayers, and deserve by his conduct, the assistance of the HOLY SPIRIT.

With this view they were commanded to meet together, and travel in company to the episcopal residence; to be attended by the most discreet of their clerks; and carefully to exclude from their retinue any person of light or unedifying deportment. Three days were allotted for the duration of the synod; and each day was observed as a fast till the conclusion of the session. At the appointed hour they entered the chapter-house in order and silence; the Priests were ranged according to their seniority, below them were the principal among the Deacons, and behind were placed a select number of laymen, distinguished by their piety and wisdom. After an appropriate prayer, the Bishop opened the synod with the charge, in which he promulgated the decrees of the last National Council, explained the regulations which he deemed expedient for the reformation of the diocese, and exhorted the members to receive with reverence the mandates of their father and instructor. He did not, however, prohibit the freedom of debate. Each individual was requested to speak his sentiments without restraint; to offer the objections or amendments which his prudence and experience might suggest; to expose the difficulties against which he had to struggle in the government of his parish; and to denounce the names and crimes of the public sinners whose contumacy refused to yield to the zeal of their pastor, and defied the censures of the Church.

Such were some of the uses to which chapter-houses were applied, until that convulsion arose which rent the Western Church in the 16th century.

Since that event three centuries have elapsed,—a dreary void in the history of these buildings. We have now entered a fourth century; a mysterious light has already dawned, whereby men's minds have become awakened to the consciousness of the painful anomaly of a Church in the possession of buildings, the use of which she has hitherto failed to appreciate. How and in what manner this reproach is to be removed from the Church of this country it is not for me to say; for the solution of such a problem we must look to the Episcopate and Priesthood ministering at her altars; yet it is in the nature of things that a regard to precedents, even under the altered circumstances

of the Church of England, should furnish valuable hints for the future employment of these buildings. Nor is it too much to hope that with the deepening conviction that cathedrals must largely and permanently share in any satisfactory revival of the Church's work in this land, there will at the same time spring up needs which chapter-houses, long neglected and seemingly useless, will be best calculated to satisfy, while assisting to clothe the Church's efforts with somewhat of that dignity and beauty which once pertained to her, in a period when England was only known to Christendom as the Island of Saints.

The restoration of your own chapter-house was the suggestion of one called away from his episcopal office without being permitted to see the accomplishment of his desires.

As a memorial of that Prelate it is, as you know, now proposed to renew it. It may be, that the reinstatement of these buildings will be undertaken in our day, either by the obligation which pecuniary trusts impose, or for some such object as you now contemplate: perhaps this is the allotted work of an endowed Church and a wealthy age, while upon another generation of churchmen, perchance less able to restore or rebuild, may devolve the not less honourable duty of using the chapter-houses of England's cathedrals.

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## THE REPUBLICATION OF THE OLDER SERVICE BOOKS OF THE CHURCH OF ENGLAND A NECESSARY PRE- LIMINARY TO CHANGES IN THE PRAYER BOOK.

*To the Editor of the Ecclesiologist.*

THE recent discussions in Convocation have brought up the whole question of the reform of the Prayer Book. It is true that all persons appear to shrink from entertaining it. Each man, while he asks for the change he desires, protests that the Prayer Book shall not be altered. With the exception perhaps of a division of the services, I do not think there is any change proposed, which can be made without an alteration of the Act of Uniformity, and, as its consequence, a new Parliamentary sanction of the revised Prayer Book. I do not consider the very excellent proposition of the Dean of S. Paul's for the abolition of the State services as any exception. They derive whatever authority they have from the Crown alone, and the Crown may remove them. But whether it be a new Afternoon Service, a revision of the table of lessons, a change of a few obsolete words, or any other change, however small, in the body of the book, I believe that what I have stated is true. We have therefore to choose between no change at all, and a revision.

I confess that I think the line taken by Convocation deficient in boldness, but this is not amiss perhaps in approaching so great a question, which no one fully understands. It is an impossibility that they should

permanently pledge themselves against any change, and it is almost equally so to declare that the materials for the additions shall all be taken out of the existing Prayer Book. We want an Afternoon Service, for instance; we have those for the Morning and the Evening;—out of which of them, I should like to know, can the proper Collects be chosen? They must be made new, and the best place to seek for patterns, is that from which the Prayer Book itself was produced, the Prayer Book of the unreformed Church of England. But these books are hid in public libraries, and members of Convocation cannot be expected to be acquainted with them, nor even to refer to them. I think therefore that before we proceed to alter the Prayer Book, the Missal, Breviary, Processional, and Manual, should be reprinted.

Some five years back you inserted a catalogue of the different editions of these books, and of the other printed Service Books. About the same time a paper was circulated in MS., some extracts from which I append. The project was laid aside, because the person who had undertaken it could not command time properly to complete it. But the materials remain, with some additions, and might be made available, if means could be found to revive the project. Or if that cannot be, and you could find space in your pages for some printing of a rather dry and unattractive character, the results of the comparison of the editions of the Missal, so far as it has gone, may be published as some guide to any future editor.

But my desire in sending you this letter is rather to call attention to the whole subject, than to encumber your pages with tedious matter. I think I have shown that a search among these Service Books and a reprint of them, which some years ago was a proper complement of Mr. Palmer's most useful *Origines Liturgice*, is now become a necessity. And I should hope that there were young men at the universities who might undertake the literary labour, and that others who do not now enjoy learned leisure might secure them against pecuniary risk, by forming a publication society, which should gradually bring out these works in a convenient and cheap form.

I remain, Sir, your obedient servant,



After stating that the editions of the Sarum Missal might be arranged in several classes, it was suggested in the paper referred to in the above letter that "The Missal might be printed from a copy belonging to one of them, with notes to give the principal various readings of the others.

"It will be observed that this project stands alone; if it cannot be called a complete one, it is sufficiently so to be begun by itself, in the hope that hereafter other efforts may be made either by the same person or by others, to throw light on the ancient Service Books of the Anglican Church.

"But it is submitted that by some sort of combined action, on the part of those who favour these studies, more good might be done and more speedily. The labours of Mr. Palmer and Mr. Maskell ought to be followed up by the publication of all the more important remains

of the Service Books of the Anglican Church previous to the Reformation, whether MS. or printed; and it is conceived that if competent persons can be found willing to undergo the labour, no great difficulty can occur in supplying the funds necessary to conduct the work by a subscription of some sort.

"Perhaps it is premature at present to do more than suggest such a plan. The advantages are obvious, and need not be enlarged on. But for the sake of fixing ideas, and provoking criticism on any part that may appear defective, the following suggestions are added to indicate a course that might be pursued.

"The earlier Service Books of the Anglican Church, from their greater variety, can best be approached through the later; and it is essential as a first step towards the general appreciation of either, that we should republish those which have already been printed. Among these the great prevalence of the use of Sarum throughout these islands claims for it the first place, and to this local prevalence the number of editions corresponds; against fifty-five or fifty-six editions that are probably extant of the Sarum Missal, we can at present only set five of the York and one of the Hereford Missal, and the other books are in somewhat similar proportions."

After proposing that the Missal should be followed by the variations from it of the York and Hereford Missals, and that the Breviary, Processional, and Manual, should be reprinted in the same way, it was added:

"Perhaps after these works are completed, we shall be in a condition to illustrate the Ordinal, or in some other shape to bring together in a condensed and definite form, the different rules for Divine Service and its parts scattered about among the rubrics of the ritual books; possibly this might be done in the form of an index. When the work has been completed as to the books heretofore printed, a careful catalogue should be made of the MS. Service Books existing in our public libraries and elsewhere, with a view to ascertain their nature and the peculiarities and history of each use, and in this part of the subject as well as in the publication of MSS., in whole or in part, the investigation must in some measure guide itself.

"It is conceived that the cause of truth will be better served by a patient and laborious publication of the documents themselves, than by any attempt prematurely to grasp at the whole subject, and that it is only when our materials are well understood and open to all men, that we can safely apply collateral learning to test the growth and decay of custom, the influence of the more modern parts of the Roman and French Service Books, and the real antiquity of the principal parts of our own, and to solve other questions that may arise. And if we leave it to others to give those first explanations that are required to prepare men for the study, we at least may be able to keep clear of controversy, and calmly to use the literary freedom of the age in the service of truth."

## PETIT'S ARCHITECTURAL STUDIES IN FRANCE.

*Architectural Studies in France.* By the Rev. J. L. PETIT, M.A., F.S.A., with Illustrations from Drawings by the Author and P. H. De La Motte. London: George Bell, 186, Fleet Street. 1854.

IN our former notice of Mr. Petit's "Studies in France," we confined ourselves to some general remarks on the local architecture of the districts which he has described, reserving for further examination the practical conclusions at which he has arrived, with respect to the possibility of the developement of a new architectural style.

Our readers may remember that Mr. Petit proposed to seek, in the Romanesque, rather than in the Pointed, remains of France for the elements of his new style, of which style the round arch was to be the chief characteristic. Some at least of the required elements he thinks he has found in the stone barrel-roofs, the domes, and the square cross-vaulting of the churches of Auvergne, Perigord, and Anjou. The new style is to be a developement, *de novo*, from the Romanesque, making use of these particular features, but religiously avoiding the Pointed arch, and, with the Pointed arch, all the consequences which followed upon the introduction of that new architectural principle. Before giving our own opinion on this subject, which can scarcely be the same as our author's, let us follow him in his lucid and interesting descriptions of the local peculiarities in which he finds the germ of further architectural progress.

And first of the Angevine type of churches; of which the following extract will convey the best idea:

"The ruined church of Doué, near Saumur, if carefully studied, will give the idea of an Angevine church in perfection. It may be considered as divided in its length into five square, equal bays, and an apse; the separations between the bays being boldly marked by massive engaged piers and transverse arches. Three of these bays constitute the nave; the fourth belongs to the central tower; the fifth, with the apse, forms the choir. The transepts are also square, each consisting of one bay, similar to the others, and have eastern chapels not terminating with apses. There are no aisles. Consequently, the plan is very like that of Angers Cathedral; but instead of western towers, it has a fine central one. The composition of the engaged piers of the nave is remarkably fine—a large cylindrical shaft sunk to half its diameter in the flat face of the pier, a small shaft in a re-entering angle on each side, and a large one in the angle between the rectangular side of the pier and the wall. Externally are buttresses corresponding with the piers. Each bay has a single tall window of one light; these, with the bearing arches throughout, and the tower windows, are pointed. The apse windows are round-headed. Such of the vaults as remain are exceedingly domical. I sincerely trust the French antiquaries may give their attention to the preserving of this monument, which otherwise cannot last much longer. A reproduction of the building, in any spot where a large church is wanted, and where sufficient funds could be obtained for the purpose, would not be difficult; and the undertaking would be a judicious one, in a utilitarian as well as artistic point of view."—Pp. 57, 58.

The special architectural peculiarity of these churches consists in their vaulting; which, from its early occurrence in the abbey church of Bernay, Mr. Petit distinguishes as the "Bernay vault." He thus describes it:

"If to a square vaulting compartment we make both the longitudinal and transverse arches semicircular, and the diagonal also semicircular, we may construct a vault which shall be a continuous spherical surface, without edge, nook, or change of curvature; and if the diagonal rib be introduced, it will lie along such surface, and not occupy any edge or nook.

"This vaulting, without the diagonal ribs, occurs in the aisles of the very curious abbey church of Bernay, in Normandy, a work belonging to the early part of the eleventh century; and it is strictly domical in its construction, the stones being laid regularly in horizontal courses."—Pp. 40, 41.

This kind of vault is defined by M. de Verneilh as "*Coupole sans pendentifs distincts.*" We must say, *pace* Mr. Petit, that we think it an inelegant form, especially if it be on a large scale. The eye desiderates, we think, the line formed by the intersection of an ordinary dome and its pendentives; and the Bernay vault, in which the dome and pendentive belong to one sphere, seems to us unsatisfactory, as not sufficiently marking its construction. Mr. Petit thinks differently, and further claims for such a vault the advantage of offering "a good surface for pictorial or unprojecting decoration." Here again we dissent: for pictorial decoration—if the severity of Christian art is to be retained—almost necessitates architectural subdivision in the surface to be painted.

In justice to our author, we quote his recapitulation of the architectural merits of this vault, merely remarking upon it that it seems to us that the weight of the argument is, after all, in favour of the Pointed arch, although Mr. Petit's theory drives him to advocate the superior advantages of the round form.

"The Angevine style, I must repeat, is one we should study well, if we wish to revive mediæval church architecture. It will perhaps be found to admit more originality, and to be less exposed to conventionalism, than any other. Its vaulting system is admirable in effect; it admits, as we have seen, of the most accurate mathematical design; and if Mr. Garbett's remarks upon the ventilation of ceilings be of the value they appear to be, it must be the best in a sanitary point of view. For an aperture at the crown of each compartment is always practicable; in fact, I should suppose one is usually found there, as in the bosses of our cathedrals, through which I have often dropped a plumb-line to obtain the height. The thrust of the sloping ridge on the wall of each compartment would, in most cases, be met by the solidity necessary to produce depth and effect, or by a buttress and pinnacle. We have seen that the vault may be truly constructed, whether its compartment be square or oblong, whether its arches be pointed or semicircular; and that the only curve differing from the simple circular arc is the elliptical curve of the ridge, which it is difficult to detect from below, and for which a more easily drawn line might be substituted. In flat-ridged vaulting, where the ridges are of the same height, the adoption of the pointed arch does not solve one single problem, or meet one single difficulty in composition. It may be useful as a stronger form in construction, but in arrangement it does no more than slightly conceal or soften down errors or harshnesses. It will not enable us



to avoid the introduction of the elliptical form in the narrower arches of oblong compartments, supposing the wider ones to contain circular forms, though it may help us to disguise the change of curve; nor, if the elliptical form be neglected, will it remove, though it may soften, irregularities in the surfaces. It does, in fact, no more than introduce a system of approximation, instead of accuracy in design. But the pointed arch enabled a vaulting cell to be carried into the main vault at a point lower than its ridge; and this simple change, I think, may be shown to be the germ from which arose ultimately that beautiful and refined system, the *fau-roof*. But I will not now pursue the subject further."—Pp. 60, 61.

We pass now to the domical churches of Perigord, of which the normal type, the famous S. Front of Perigueux, is copiously illustrated and described. The element which these churches are to contribute to the new style is the idea of forming the roofs of every part by a series of domes. These churches, it is well known, form a remarkable group, of Byzantine origin; and, like the best examples of that style, are planned like a Greek cross, the centre and the four equal arms forming five squares, each of which is covered by a dome. Mr. Petit makes no reference, we observe, to the remarkable attempt of Niccolo Pisano, in S. Antonio of Padua, to adapt this Byzantine feature to the Pointed style; but claims for the model of Sir Christopher Wren's original design for S. Paul's (which is preserved in the library of the present cathedral) the merit of almost embodying his present anticipations. He gives an internal view of this model, which, however, strikes us as being very deficient in height, and altogether infinitely less fine and solemn than the interiors of S. Mark's, Venice, or of Le Puy, with which it is here compared. But Mr. Petit speaks of it as a conception which, if carried out, would have produced "the noblest interior in the world." Any one might perhaps conclude from this that Sir Christopher Wren had accomplished, in this design, the very problem which Mr. Petit is here propounding to architects: viz., the developement of a round-arched style, including the dome. But, to our surprise, we find that the model of S. Paul's has to be "put into Romanesque," before it can satisfy our author. We shall recur to this; meanwhile we must extract the whole passage:

"We have seen what the derivatives of S. Front actually are. Is it idle to speculate what they might have been; what perhaps they still may be? On entering the church, we are first struck with the pier compartments. Very simple and plain they are in their appearance, but to an architect, I should think, very suggestive. Might they not, instead of being compressed into mere pilasters, be developed into grand masses, affording a marvellous breadth of effect, and capable of receiving the most varied enrichment? Our own architect, Sir Christopher Wren, shows that they may. He may not have known S. Front, but he must have known its model, S. Mark, when he conceived a design which, had it been carried out, would have given his cathedral the noblest interior in the world. In the model of his intended work, fortunately on a sufficient scale to allow us to appreciate the beauties he aimed at, we see the series of domes with their pendentives, the arch compartment expanded into a wide cylindrical roof, and the pier compartment of sufficient width to exhibit a fine arched recess between columns crowned with a rich entablature. The recurrence of these masses, few in number, but at wide intervals, and

their reappearance at a distance beyond the immense area of the central dome, gives a perspective of length not surpassed by the finest Gothic buildings. We cannot help feeling and being sure of this, while we stand within that wooden model, less than twenty feet in length; but the lighting of the building must be considered. I have attempted to give the effect of S. Front as I saw it. The windows in the domes being stopped up, the domes themselves are dark, of course, with considerable gradation. The principal light, admitted through the windows of the fronts, rests upon the pier masses, but is gently diffused through the whole, without any strong contrasts. The accidental throwing back of the springs of the arches, which we remarked, puts these masses into a somewhat bolder relief than would otherwise be the case. I have not seen S. Mark's, but give a sketch, for which I am indebted to a friend, which shows the actual effect of light and shade. Here the light is introduced in great measure through windows at the base of the dome, as originally at Perigueux. These small openings must rather catch the eye, and disturb the harmony. But Sir Christopher Wren brings the light through the top of the domes over his nave, and the effect is inconceivably fine. The domes are now light, instead of dark; the arch compartment dividing them, in deep shade. One or other of the opposite pier-masses catches a strong light, and is insulated from the roof it supports by a sparkling cornice. The alternations of light and shade lead us to the central dome, uniformly pervaded by a delicate aerial tint; and the choir and apse beyond are massed in a faint shadow. I have little doubt that the building, if carried out on the scale intended, would have shown in its interior the same distribution of light and shade (one certainly unattainable in Gothic architecture) which we perceive in the model.

"Perigueux could easily be put into revived Italian; but could S. Paul's be put into Romanesque? Can an interior, similar in its composition, in its distribution of light and shade, and in the grandeur of its architectural masses, be produced in a pure, consistent, and refined round-arched style? If so, it is surely worth while to try and solve the problem. The admission of light through the top is easy enough. Where the principal dome is covered with a tower, the opening of the former might be simply glazed, and the windows of the latter placed at a sufficient height to throw the light well down upon it. The other domes might be covered with glazed cupolas of stone or wood, or else lighted by dormer windows in the roof.

"I am convinced that the mosaics of S. Mark's have, and were intended to have, the effect of isolating the roofs from the compartments below, so as to allow, without impropriety, an architectural completeness to be given to these masses.

"How to give this completeness, and to attain to or exceed the dignity of the piers in the model of S. Paul's, is the difficulty; and this is the problem I throw out for the consideration of architects."—Pp. 78—80.

There remains the barrel-vault of the churches of Auvergne to be considered. Mr. Petit chooses S. Paul, Isoire, as the type of an Auvergnat church; and his description will enable our readers to make acquaintance with the third element to be taken as a principle of the "coming" style.

"The west front, with its square tower, and the light octagonal lantern over the centre, built in the Romanesque style, are modern, and in excellent character. I have no doubt there is authority for both; the central octagon seems to belong to several old churches in the province, of which there are engravings. The rest of the church, though it may have undergone much repair, seems as if it can be depended upon. The nave, between the western

tower and the intersection, has seven bays. It is divided from the aisles by round arches of one order. The piers have engaged in them massive columns, with well sculptured capitals of a very Corinthian character. In some the nucleus is cylindrical. The roof of the nave is a round barrel vault, with some transverse arches of one order, which do not however occur at every pier. There is a triforium, but no clerestory, the aisles being under the same roof with the nave. The aisles have a cross vaulting without diagonal ribs. The cupola at the intersection internally is of the plan of a square with the angles rounded off. It has the Romanesque pendentive. The square compartment on which it rests has an open arcade on each side above the main supporting arches . . . The apsidal aisle has four apses, each springing from a gabled face; this with a peculiar mosaic ornament of dark stone on the lighter building stone, gives great finish to the building. The patterns are geometrical, not architectural. From the central space at the east end between two apsidal chapels, projects a square one. There is a crypt beneath the chancel which I did not visit. The plan is given by M. Mallay; it comprehends the apsidal aisle and its radiating chapels, but gives the westernmost chapels a square plan. The roof is supported by piers corresponding with those above, and four additional ones under the floor of the choir. The aisle roof above the triforium is quadrantal, and forms an abutment to the barrel roof of the nave."—Pp. 127—129.

If now our readers have been enabled to form a general idea of the local peculiarities of the Romanesque, out of which Mr. Petit proposes to develop a new style, we may proceed to consider the merit and success of his theory. The following passage gives his estimate of the Pointed revival, and explains why in his judgment, it is, and must be, a failure, and why, accordingly, we want a new style. We need scarcely point out the unintentional unfairness of the allusions to church restoration in the passage we shall quote. There is no intelligent person who does not agree with Mr. Petit's principle; that restoration, beyond what is necessary,—either for stability or decency—is to be undertaken with the greatest caution and reluctance. The practical difficulty in every case is to know where to draw the line: but why is this to be made a special charge against the architectural movement of the day? Particular cases, in which want of judgment has been shown, may fairly be condemned; but it is not fair to insinuate that the blunders or extravagancies of church restoration in general are due to the Pointed revival. The real fault, if it be a fault, lies in that revival of religious earnestness which would no longer be content that "the Lord's house should lie waste." Would Mr. Petit, we ask, have been better satisfied if the restoration of Pointed buildings had been effected—not in their own style, but—in Debased, or in Classical, or even in his own pure round-arch style of the future? With some inconsistency he more than once speaks in laudatory terms of the restoration of some of the churches described in the work before us; and yet it is not likely that, either in theory or in execution, they are better than our English efforts in church restoration. But we must now extract the passage on which we have been commenting.

"It is now upwards of a quarter of a century since Gothic architecture has been decidedly fashionable, not merely as a study for the artist and antiquary, but as a style to be revived by the architect. Is it too much to say that the

result of this fashion (hitherto) is, that we have spoiled our old buildings by making them look new, and our new ones by trying to make them look old? Have we not in our restorations overlooked the dignity and value connected with real antiquity, and with the genuineness of work known to belong to a good period of art? Have we not forgotten that a mere imitation, however correct, may be as worthless in comparison with even a defaced original, as a glass bead in comparison with the precious stone it imitates? Would a collector of pictures put a fine though faded original behind the fire, and substitute for it a brilliant copy? But every restoration, beyond what is absolutely necessary to ensure stability, or to obviate an appearance of ruin or neglect, does as much as this. And neither our increasing knowledge of Gothic detail, nor the expertness of our workmen, makes it otherwise. Ours is not the age of Gothic art; but only of imitation.

"I am not about to throw any blame upon architects of the present day. It was right and natural that when new churches were called for, old churches should in the first instance be looked to as models. It was natural the architects should wish to perpetuate a style they were beginning to appreciate and admire. And it is no fault of theirs that they were born in the eighteenth or nineteenth century, instead of the thirteenth or fourteenth, or that, from their necessary intercourse with the world, they should be somewhat imbued with the spirit of the age in which they live. It is not their fault that they have not been brought up in cells and cloisters, instructed in their faith through the medium of symbolical representations, and excluded from the sight and knowledge of every work of art and literature later than the fifteenth century. The new Gothic churches of the day, are, or promise to be, all that science and knowledge can make them; but mediæval Gothic exhibited these and much more. It expressed a certain tone of feeling which does not now exist, and is not likely to exist. The mediæval cathedral springs up like a natural production of the soil. We can hardly look at it as a work of manual labour and calculation. It is long before we think of examining the mechanical structure; and when we do, we are no more surprised at its perfections than we are in the case of any other natural object. The architects seem to have built their cathedrals, 'because they could not help it,' and to have exhibited an intuitive, unerring knowledge both of construction and decoration. We criticise any irregularity we may observe, much as we should those of Nature herself; and, as with her, look for the typical form, not in one example, but from the examination of many.

"Now this is a growth we shall not obtain, unless we can procure the soil, and that is impossible. The spirit and influence of religion acts, we may trust, not the less powerfully, but in a different manner and direction. We attach a very different value to ceremonial services, and consequently to the works connected with them. We are not likely to look on the building of churches and cathedrals as an atonement for sins, or a means of salvation. We cannot but feel that there are many works of piety and charity as acceptable, or more so, than raising costly churches; and we are, I may surely say, more deeply impressed than our mediæval ancestors, with the truth, that it is not on these things we must depend for the hope of pardon and mercy. Instead of the enthusiastic zeal which prompted the erection of these noble edifices through every quarter of Christendom, we have no more than that just sense of propriety which dictates the appropriation of the best buildings we can raise, to the highest purposes: which demands a fitting dignity and decency both in the performance of religious rites, and the edifices in which they are celebrated.

"It is said that Gothic is especially Christian architecture. We will discuss this matter presently; but if it be, it is the offspring of a peculiar phase of Christianity, which perhaps can never again occur. The Christian feeling that would prompt a person to demand absolution from the Pope for a crime

he was about to commit, and would also prompt the same Pope to intimate that his absolution was not necessary, seeing that the crime was the murder of a person who was the enemy of God, is not one that we should wish to see revived, even if its revival might be accompanied by that of the purest Christian architecture. We must be content with a somewhat advanced state of civilization, though it be less favourable than one in its infancy to the highest imaginative performances, whether they be in poetry or architecture."—Pp. 170—173.

There is nothing so galling to Mr. Petit as the assertion that Gothic is, in any special sense, *Christian* architecture. In his view it is, at most, the architecture of "a peculiar phase of Christianity." And of this peculiar phase he has the lowest possible opinion. We doubt if anything more illogical or more uncharitably bigoted was ever written than the last paragraph of the above extract. Can it be pretended that the motives and feelings of church builders were less pure in the Pointed age, thus proscribed, than they were in the Romanesque eras immediately preceding—to which eras Mr. Petit is now sending us back for the germs of our new architecture? In continuation of the passage last cited, Mr. Petit goes on to speak with the greatest contempt of our modern churches, as being either mere imitations of mediæval buildings, or something worse. For instance: the modern architect, he says,

" . . . tries to mediævalise himself and his ideas; recalls antiquated symbolism and ritualisms, provides carefully for the possible re-establishment of exploded forms; is very particular about his vulne-windows, his sedilia and piscina; will give great depth to the piers of his chancel-arch for the sake of piercing them with hagioscopes; introduces in the tracery of his windows every possible combination of circle and triangle; covers his walls with texts, if not in a language unknown to the vulgar, at least in a character utterly illegible to them; and the result is a general effect rather calculated to excite curiosity than to impress the mind with any devotional feeling."—Pp. 173, 174.

We do not wish here to be led into a theological controversy. Mr. Petit, it is well known, does not agree with the *Ecclesiologist* as to the question of ritualism. It seems to us indeed that, forgetting the origin, the tradition, the structure, and the rubrical directions of our offices, our author would be content to reduce the Church's ritual to the model of the conventicle. Into this, however, we do not now mean to enter. Mr. Petit has, good humouredly enough, in a late number of the *Builder*, alluded to his difference with us on this very point, while replying to a criticism in our last number on his designs for tropical churches in the Architectural Exhibition. Waiving this difference of opinion, let us try to meet him on the architectural issue which he has raised.

It seems to us very unreasonable that Mr. Petit should think it a matter for regret that, in the revival of church building in this country, the Pointed style has been almost universally adopted. For this style has certainly more claims than any other on our affection. It is our only national architecture; it is associated with our deepest and holiest feelings, because nearly all our existing churches belong to it;

its remains, full as they are of beauty and grandeur, are an inestimable treasure to our country; and no variety of the renaissance or cinquecento or of later attempts to introduce a new style, has been able to supersede it by becoming naturalized among us,—least of all for religious purposes. To us it seems then by a most natural, and even necessary course, that the spirit of church building, when again called to life in England, revived the Pointed style.

"The Gothic style is not a bad style," says Mr. Petit (p. 173) in terms of faint praise, which are scarcely intelligible in the mouth of one who has done so much by his various writings to illustrate its beauties. But it is, he thinks, a style which is wholly of the past, and which was only suitable for the dark ages that saw its birth; and he denies to it, implicitly if not explicitly, the capacity of any further development. Now it seems to us, we confess, in the highest degree unreasonable to assume—for no proof is offered—that a style which can boast of Westminster and Amiens and Cologne is less suited for our own times in any one point of view than the style which has produced S. Paul's or S. Peter's. What answer can be made to theories of this kind, except the assertion of the fact that our Pointed churches are found by experience to be admirably suited to our present actual wants. We ourselves should add that—considering the origin and present structure of the Prayer-Book offices—our churches are better suited than those of any other style would be to the performance of our ritual. Then again as to the further progress or development of Gothic. Mr. Petit selects a church "in the outskirts of Northampton"—S. Edward's, we presume—and Peckforton Castle, in Cheshire, as the best specimens he has seen of modern Pointed buildings; and says that the church "may shortly be mistaken for a genuine church of the 14th century," and that the castle "might be taken for a mediæval structure." And he continues:

"In fact the highest praise is, that a thing should be taken for what it is not.

"Now this is not the revival of a style. When we see a butterfly fresh from its chrysalis, we do not exclaim, 'what a wonderful likeness to the caterpillar we remember a few weeks ago,' but, 'what a wonderful difference.' A revived style must show changes, and those not for the worse, accommodating it to a new state of existence. The revivers of the classical style never thought of confusing their works with those of the ancients. Michael Angelo, or Palladio, never dreamt of producing structures that might be mistaken for specimens of old Roman art. They took what they wanted from the magazines of antiquity, moulded it into new combinations, and enriched it with new additions, so as to make it a real, living style, suited to the exigencies of the day, and likely to receive vigour and refinement from the natural growth of taste and talent which might be looked for in the existing state of society. The artist had not to throw himself altogether into the past, but to gain strength and nourishment from the present."—Pp. 174, 175.

In reply to this, we may well ask, whether any sensible man has ever denied it? It is scarcely fair of Mr. Petit to assume that the advocates of the Pointed style are content with the mere lifeless copying of existing precedents. It is true that we must copy before we begin

to make progress; but he can scarcely be ignorant that a further development of Pointed architecture has always been prominently put forward as the great object of our endeavours. And by this time patient study is reaping its reward; and any one does great injustice to many of our more distinguished architects, who does not perceive in their works that characteristic "manner"—that individuality—which is the most certain proof that they are no longer mere copyists, but that they are working in a style of which they have mastered the living principles. We find therefore, little difficulty in accepting the following passage as a tolerably fair expression of our own aims:

"If we consider Gothic architecture to be one of the creations of a great national spirit, we shall at once account for the difficulty of reviving or reproducing it. The Gothic mind aims at constant progression: is not satisfied with retracing steps already trodden; it will not work readily in the trammels of imitation; it will rather attain new glories than strive to recover those that have passed away. We shall find that we have great architects as well as great masters in every other branch of art, if we do not suffer them to be cramped with needless restrictions. The old spirit is not dead in us; nay, it never was more active. Research scarcely owns a limit; science has unveiled marvels surpassing the fictions of Northern Mythology; a summary of its triumphs would now be a puerile declamation on familiar facts, as it would formerly have been thought to be, upon impossibilities and absurdities. The higher our aims, the fairer is our prospect of success. In every other matter, while we honour and value the works of our predecessors, we make use of them as the groundwork of further acquisitions; we continually build upon them, instead of merely striving to attain to the same elevation. If a system becomes obsolete, we do not attempt to revive it, unless we find upon examination, that a recurrence to it will give us a fairer start in the pursuit of truth. Our reverence for great names does not make us look at any perfection hitherto attained as a standard or limit; it rather urges us on to a higher perfection; we feel that all we have done in science and art is but an advance towards the truth, not a realization of it. We may indeed start anew from a given point, if by so doing we may hope for new and great results; but this is a very different thing from taking as our standard of excellence some point that has been already reached. It is true that the desire of improvement and progress has often led to decline and fall; the movement may for a time be downwards, but not backwards; the Gothic mind cannot, in its very nature, be either stationary or retrograde. It is because we have Gothic blood in us, that we cannot revive Gothic architecture."—Pp. 196, 197.

To these last words however, we say, True: if to "revive Gothic architecture" means nothing more than to resuscitate without improvement the dead features of an obsolete style. But, as we have said, this is no more our object than it is Mr. Petit's. The difference between us is as to the point from which the new development is to begin. Mr. Petit would go back to the Romanesque, and make a fresh start from that, with the one proviso, that the Pointed arch should be rejected in itself and in all its consequences. Our theory on the contrary, is that the Pointed style, itself a noble and legitimate off-spring of the Romanesque, is not effete or exhausted, but that there is plenty of room for the further progressive development of its principles into more beautiful forms than we have yet seen.

And, holding this view, we can well afford to say, that though we

do not think it reasonable to go back to the Romanesque exclusively in search of the primary elements of the new style, as Mr. Petit does, yet we can see no reason why a skilful architect should not avail himself of any hints constructional or otherwise, which the various branches of the Romanesque may afford to him. We do not see why the dome, for instance, should not be Gothicized, more successfully perhaps than at Padua or Florence. And therefore we can honestly welcome Mr. Petit's book as calculated to open new thoughts to many an untravelling architect. His *Architectural Studies* will be read with profit by all except those, if any such there be, who would be tempted to adopt his theory of ostracizing the unoffending Pointed arch in favour of the round arch. Mr. Petit is too acute (we may remark) not to see that his arguments against reviving Gothic are equally, not to say more, strong against his own favourite idea of reviving a still more obsolete, and more barbarous, style—the Romanesque. His answer to this difficulty is as follows :

“ I by no means wish to advocate the reproduction of an antiquated style ; one superseded, as we may say, by its own energy and progression as was the Northern Romanesque : but simply to inquire whether the only style which has any permanent vitality, though it be at present in a languishing state, and which seems likely to exist and advance under the ordinary phases of society, owing its support, not to periods of overstrained excitement, but to a sound, refined and rational taste, and a sense of the dignity of art, enhanced by a due feeling of reverence, when art is employed for sacred purposes ;—I say I would inquire if such a style can be, however gradually, cleared from its blemishes, without loss of the majesty of which it is capable. It will not be the work of one mind, or of one generation ; but whoever feels a conviction, or a hope, or even a wish, that it may at some time be carried out, may assist in its commencement.”—P. 183.

Now upon this we may observe, that surely what is here proposed is nothing more than the problem which has ever since the Renaissance exercised the ingenuity of a host of distinguished men—from Michael Angelo and Bramante to Elmes and Cockerell. The most successful of all the architects of the round arch, as Mr. Petit appears to think, has been Sir C. Wren, in his original model of S. Paul's. And even this work, it seems, requires to be “ put into Romanesque,” before it can satisfy our author's ideal. With all our prejudices against the revived Classical, we must say we think this suggestion a relapse into barbarism.

Mr. Petit does not expect, he tells us, his views to be popular. “ The admirers of classical architecture will not admit that it has any errors to correct ; and the mediævalist will not hear of compromise.” If however, we may take upon ourselves to represent the “ mediævalists,” we boldly deny once more that there is any disposition to thwart or cramp our architects in their efforts after the developement of Pointed architecture, or its assimilation into itself of beauties borrowed from their styles. Our chief ground of difference with Mr. Petit is the fanatical exclusion of the Pointed arch from our future religious architecture, which would follow upon the adoption of his principles. It is true that he relents towards the end of the book, and speaks as if an



Angevine kind of Gothic might be developed and, if developed, be tolerated. (p. 183.) "If we can appropriate the style," he says, "without injustice to itself, let us do so. I am anxious that we may avail ourselves of every chance." But at the close of the same chapter he recurs to his final rejection of Gothic, as the following passage will show :

"I hope I shall not be accused of attempting to recommend the introduction of a new style for the mere sake of novelty, or of foreign fashions simply because they are foreign. I want to see that effected in architecture which my friend Mr. Winston is exerting himself to effect in glass painting; a substitution of art for 'boggy work;' a recurrence to the principles of true taste and common sense, instead of unmeaning copyism; and the adoption or formation of a style suited to the spirit of the age, (which, if somewhat practical and utilitarian, is not altogether base and despicable,) instead of one which has either been exhausted by its own energy, or which finds the atmosphere in which it is placed unable to support it in a state of healthy existence."—P. 189.

Mr. Petit's theory however scarcely detracts from the value and interest of his book; and we repeat that we shall be heartily glad if our architects will profit by his *Architectural Studies*. An intelligent artist cannot fail to gather valuable hints, not only from the numerous illustrations and descriptions, but from Mr. Petit's suggestive speculations, even if he does not wholly agree with them. Had not our limits warned us to conclude we should have been glad to bring before our readers the accounts of such curious churches as that of Loches, in Touraine; of Le Puy; of Mont S. Michel; and of S. Sernin, Toulouse. *Ecclesiology* proper will hardly be looked for in a work by Mr. Petit; but still there is something to be learnt even in this respect. The illustrations show us *pewee* churches at Artannes and Villadry, in Touraine; and a ritualist will be much interested in the plan of La Trinité, Angers.

Two or three more remarks must conclude this notice. We find fewer indications in this volume of any *earlier* style—answering to what in this country would be called Anglo-Saxon—than we expected; for we feel certain that France must contain examples of this peculiar Early Romanesque. In Courcome church however, (p. 108,) and in S. Etienne, Nevers, (p. 126,) Mr. Petit seems to find traces of very early building. We may further remark that except at Toulouse, we find no notices of brick as a material. In describing the architecture of the neighbourhood of Coutances and Avranches, the peculiar detail necessary for churches built of granite is well treated; and attention is called to the external coloration employed in many of the churches of Auvergne. Finally, there is an interesting chapter in which the influence of the remains of Roman architecture, in which parts of France are so rich, upon the mediæval buildings of the localities is pointed out. Mr. Petit's *Architectural Studies in France*, are likely, we think and hope, to send many more architectural students to the country which is so rich a treasure house of Pointed art.

## A GROUP OF RECENT LONDON CHURCHES.

ALL persons engaged in business who do not wish to figure in the Bankruptcy Court, periodically "take stock." A similar process is needful on the part of those who, like ourselves, exercise the double office of chronicling and of helping on a tentative science such as ecclesiology is. Accordingly we find it occasionally needful to deviate from our own usual habit of giving single notices of single churches, in favour of grouping the recent ecclesiastical buildings of such and such localities in the way most conducive to illustrate the general progress of ecclesiology.

Such a group of the new London<sup>1</sup> churches we now propose to consider, and so deduce something like an estimate of the *general* type of those structures, not of such as S. Mary Magdalene, S. Matthias, Stoke Newington, S. John's, Limehouse, built more or less under the direct influence of the ecclesiological movement, but of churches in which that influence has made itself indirectly, but not less really—though of course much less perfectly—felt. The churches which we propose passing in review are, in the order in which we happened to visit them:—

1. S. Mark, Albert Road, Regent's Park, by Mr. Little.
2. Holy Trinity, Haverstock Hill, by Mr. D. Brandon: (a church of which we gave some notice while it was in the course of erection).
3. Christchurch, Hampstead, by Mr. Dawkes.
4. S. Anne's, Highgate Rise (in the district parish of Kentish Town).
5. S. Paul's, Camden New Town, by Messrs. Ordish and Johnson, now several years erected.

6. S. Andrew's, Thornhill Square, by Messrs. Newman and Johnson.  
And, 7. The new church built by Alderman Cubitt's munificence, in the Isle of Dogs.

Of these, 1 is mainly First-Pointed; and so, we conclude, we must term the style of 7. 4 is intermediate between First and Middle-Pointed: the rest are in the latter style. Of all these churches, with the exception of No. 7, it may be predicated without prejudging the praise or blame which we shall have to assign, that their merits and shortcomings must be judged by a very different comparative scale of ecclesiological excellence to that which we should have thought of applying in the days of our First Series. No. 7 would, we feel confident, have been pronounced positively bad by us in all times of our existence. Seen at a distance, (out of the windows, for example, of the Trafalgar at Greenwich,) it may look somewhat imposing, from its external elevation comprising nave, chancel, transepts, and a tower and spire attached to the south side. But a nearer approach disperses all these anticipations and opens to view architectural incongruities cheaply carried out in yellow brick, while the interior *coup d'œil* discloses more deformities than we should have thought any architect would have dared now-a-days

<sup>1</sup> We use London, as it will be obvious, in its broad sense, including the populous suburban villages.

to commit in a Metropolitan church—a straddling auditorium filled with shabby deal pews, *sans* central passage, *sans* mouldings, a chancel choked with reserved sittings, petty rails, mean pulpit, vulgar gas fittings. Such is the first church ever erected in the Isle of Dogs. We need not say any more about it, and shall, for the remainder of our article, confine ourselves to the six first named.

It is not above ten years since few even of the better class of London churches, S. Paul's, Knightsbridge, for example, (until Mr. Bennett threw out the chancel,) exhibited anything beyond the rude type of a big hall surrounded with deep galleries, standing on iron legs, for the reality (ecclesiological or otherwise,) of the Wrennian constructional ritualism had already died out, in the early productions of the "Million Act," and nothing better had yet come in to fill its place. Now, on the contrary, churches are generally respected if only as *public buildings*, and public buildings are, in theory at least, recognised as requiring a certain decorative physiognomy corresponding with their destination. Churches are no exception to this rule, and somehow or other the conviction has come about that those certain features, which it is assumed ought to attach to churches of the English Communion, happen to be among the postulates which we have since 1839 been continuously demanding as necessary to a well-constructed and well-ordered church.

Accordingly in every one of the six churches before us we find Pointed architecture of the two earlier styles employed. We find the architectural realities of tracery and mouldings, of pillars, good pitches, and uncieled roofs acknowledged; spires of tolerable size and proportions are universal. In a ritual aspect there is always more or less of a chancel, either of external construction or of internal arrangement, or at the very least a spacious well-defined sanctuary, in lieu of the starved "communion" of some years back. Stone fonts are likewise now the rule: we wish we could say as much as to their being always provided with drains. Longitudinal seats facing *generally* eastward are a clear gain netted and made secure. *But*, in (at all events) these London churches, *free sittings*, not as a universal rule, but to the modified extent of a custom of the majority, are not yet established. Square pews are extinct (well and good so far); but the victory is most unsatisfactory and incomplete so long as merely this æsthetic advantage has been made good,—and so *perseverandum est* in our old battle. We shall in passing the churches before us in review, be able to specify facts, unfortunately showing that these observations upon the paucity of free sittings are too well founded.

*S. Mark's, Albert Road*, the first on our list, is the new church to the north-east of Regent's Park, of which the spire is so conspicuous from the Zoological Gardens. It is, as we have said, built (chiefly) in First-Pointed, and is the production of Mr. Little. The plan comprises a very wide nave and two narrow aisles, each with its own separate gable, of five bays with no constructional chancel outside, but the most easterly bay internally arranged as such. The tower and broach-spire, neither of them high enough for proper effect, grow from the north aisle at the west end, which is further garnished with pinnacles. The aisles are duly provided with galleries which

reach forward to the pillars, and are returned round the west end. The pillars are circular, banded, except in the most eastern bay, where they are clustered. The east window is a bad six-light Middle-Pointed one, while at the west end we find a First-Pointed quintuplet. There are also quasi-clerestories of a spherical triangular form to the aisles to accommodate the galleries. The nave roof is an open one of wood, while those of the aisles, strange to say, are flat-cieled. Now as to ritual arrangements. There is certainly a tendency in the right direction,—not to talk of encaustic tiles, which are a ruled feature by this time, we noticed some coloured decoration at the east end, involving a quasi-mural altar cross; the sanctuary rises on two steps; the chancel too is seated stall-wise; but the prayer-desk looks due west; the pulpit, partly of stone and partly of wood, and standing on one side, is elaborate, but just where the litany stool should be found, there stands a stove, giving the complete idea of being the altar of burnt-sacrifice of some novel worship.

The font is at the west end, the organ being just behind it on the ground. The font is of stone, and has a drain; also it has within it a slop-basin for use. Over the north porch is the lion of S. Mark.

There are very few free seats, nearly all the sittings having doors.

We have already described in brief the architectural features of Mr. D. Brandon's Middle-Pointed church of *Holy Trinity, Haverstock Hill*, which has been some time completed, with its triple chancel arch and small subsidiary aisles. There are some good features in the arrangements, although we must condemn the western prayer-desk. For the five-light east window a commencement has been made of painted glass in one light by the late Mr. Gibbs, to whose memory the east window of the south aisle has been filled. The reredos is illuminated. The pulpit is of stone, properly placed, and of a graceful design. The sanctuary is parclosed, the organ standing on its north side. There are a western and side galleries; the latter, however, set back, though lighted, railway fashion, by skylights,—a make-shift which, we own, did astonish us for its barbarousness. The nave clerestory is of coupled lights, that of the chancel being triangular with curved sides.

All the seats in the church are, we are glad to say, open, and they are partially free; an instalment in the right direction.

An ambitious spire now tops *Hampstead Hill*. This indicates the recently built *Christ Church*, by Mr. Dawkes, notorious in minor newspaper controversy for the manner in which its promoters dealt with a donation of painted glass. The site is most magnificent, and might have been admirably treated. As it is, justice compels us to state that the intention exceeds the performance. Breadth was aimed at; the result is heaviness in some parts, and baldness in others. The nave with its aisles, all gabled, and destitute of clerestory, are of five bays, with pillars clustered of four, the roofs being open and plaistered between the rafters. The chancel on the slope of the hill has aisles, of two bays to the south and one on the north. The tower, surmounted by the spire with angle pinnacles, is hugely buttressed, and contains the organ. The east window is of five lights, and Perpendicularizes; the west is of four. The western windows of both and the eastern of the south aisle are of two

lights, while the side windows are of three, of a very stiff geometrical design. The chancel and the sanctuary respectively rise upon a single step; the former is seated stallwise, the reading desk facing due west, and the pulpit being a mean wooden one upon a stone base. The sanctuary parclose is not well designed. The commandments over the altar are divided between *three* tables: was the exhibition of their scriptural and actual division into *two* tables considered an extravagant and dangerous exhibition of symbolism? The font stands in the south chancel aisle, through which is one of the principal entrances to the church, the other being by a north porch, which exhibits a combination of doors permanent and doors temporary—entrance within entrance—elsewhere we should suppose unparalleled in church construction.

There are *hardly any free seats*, only a few in the chancel aisle; and an impertinent notice is flauntingly exhibited:—"Strangers are requested *not* to go into seats unless shown into them." It is, we believe, the custom of the "party in the Church," of whose "Gospel" this announcement is a practical illustration, to back up all their *dicta* by some reference to some particular text. This case forms the exception, as we missed the reference which would have been so appropriate, "S. James ii. 1-4."

The rival hill of Highgate has also its new church; though, unlike that of Hampstead, it nestles in the valley instead of crowning the steep, and is indeed more strictly in "Kentish Town." Still more dissimilarly, it is the product of individual munificence; and we have therefore more regret in having to allege anything in our critique at all to its disparagement. *S. Ann's, Highgate Rise*, was built by the generosity of a lady cognominous with its patron saint. "S. Barnabas," so we have heard, was at first selected as its dedication, from some resemblance of surname; but the appearance of connection with S. Barnabas, Pimlico, was dreaded by the Vicar of S. Pancras, and accordingly avoided.

The church, which in its architecture brackets without blending First and Middle-Pointed, comprises a western tower and broach spire, with three rows of spire lights, a clerestoried nave of five bays with gabled aisles, and north and south porches, and a chancel with aisles to its western portion and sanctuary beyond, with a small vestry on the south side. The pillars are circular. The clerestory consists of four coupled lancets, while in the aisle are found remarkably wide three-light windows, and the east window is a triplet of the First style, while in the north chancel aisle single lancets are employed: we need not remark upon such a jumble. The chancel has a peculiar effect of smallness and confinement, arising much from its excessive lowness, which not even a waggon-headed roof carries off. The chancel rises on one step; the sanctuary on two more, and has also, to distinguish it, a poor rail and an arcaded reredos. The painted glass in the east window cannot be praised. The pulpit, at the north-east angle of the nave, is of stone. The desk is on the other side, of wood, facing due west, and supported by a clerk's desk. The organ is placed in the south chancel aisle. The font, without a drain, is to the left hand as you enter by the north porch. We may take this opportunity of

observing how ornamental varnished deal may be made in furniture, if the pieces are judiciously selected as to their grain. The reading desk in this church is a successful example of this remark.

The chancel is pewed longitudinally, and there are only a few free sittings in the aisles, the vast majority of the seats throughout the church having doors. The school children are banished to a gallery in the tower. We are the more disappointed at seeing these arrangements in a church produced by individual munificence.

*S. Paul's, Camden New Town*, a large cruciform church in Late Middle-Pointed, by Messrs. Ordish and Johnson, has been built so many years, that any thing like a detailed criticism here would be unfair. But speaking generally from our actual *point de depart*, and still more so from that of the date of its construction, there is a great deal to like in it, in an air of largeness and town-dignity which it presents. The nave has four bays, the arcade being likewise (an undesirable feature) continued across the transepts. The stiling of the piers likewise deserves reprobation. The clerestory is of three-light windows. The east window is of five lights. The pulpit, of stone, is on the north side. The prayer-desk looks westward. The most original feature in the church is the open screen-work of stone to the organ-loft, on the triforium level of the chancel, which is really well managed, and has a striking appearance. The galleries stand back. The font is unfinished. The tower, surmounted by a conspicuous spire, stands at the west end, and being devoid of any gallery open to the church, contributes internally as well as outside to the appearance of space which the church exhibits.

Of all the churches which we include in the present group, the one which exhibits the most satisfactory features is that which we take the last, and which was indeed the latest consecrated,—*S. Andrew, Thornhill Square*,—in the parish of Islington, erected from the designs of Messrs. F. B. Newman and J. Johnson, though not entirely carried out (from local interferences and limited means) as those gentlemen would have desired. This church, in Middle-Pointed, is cruciform, measuring ninety-three feet in length, with three gables, with tower and spire at the west end of the south aisle. The whole was built to accommodate by requirement 1500 persons (with galleries only in the transepts and at the west end), and costing with all expenses £6250.

There is no clerestory, and the whole aspect of the church is one of breadth, not height. It has however in that way a character of its own. The arcade is of five bays. The east window is of five lights, of a flowing design, the west of four, and those of the aisles of three. The transepts contain rose windows. The chancel aisles are of one bay, the arch on each side containing two sub-arches, the supporting circular shaft of which is of marble of a rather red hue. These pillars were, we believe, the gift of the architects. We congratulate them on setting this early example of the adoption of polychromatic material. A stone pulpit stands on the north side of the chancel. We trust that an idea once entertained of pushing it towards the centre has been abandoned. The prayer-desk, which is rather high, faces west. The font, which is provided with a drain, stands at the west

end of the south aisle. The organ fills the tower on the ground-level. The tie-beams in the aisle were, we are informed, forced upon the architects by the official referees.

The lighting of the church is effected by three gas coronæ, one in the chancel, and two in the nave, and also by gas standards, successfully coloured in chocolate and gold.

All the seats, we are glad to say, are open.

To return to the exterior. The architects have ingeniously contrived constructional staircases to the galleries, which were necessitated in the transepts. The spire (of stone) is a broach, of the kind (like that of All Saints, Margaret Street), in which the spire itself spreads out, and is not buttressed up by haunches, and it has two tiers of spire-lights. We observed a carved *Agnus Dei* over the south door. The eastern gable-cross is of metal. The slate roof is rendered ornamental in pattern. Altogether this church appears to us very creditable to its architects, built as it was for so large a congregation at a limited tariff, and in the parish of Islington. It is also, all these things considered, a gauge of progress, consecrated as it was in 1854.

Here we stop. Seven recent metropolitan churches are as many as we could easily do justice to in one article. When we next resume the topic, there will have been completed a fresh group, comprising features in their way equally deserving of notice. There are at this day (to pass over the *expensive* churches, such as All Saints, Margaret Street, or All Saints, Kensington,) in the course of completion, the costly church in Oakley Square, the large new church by Mr. Francis, at Bayswater, &c., not to mention the church by Mr. Scott, close to Victoria Street, now nearly finished, and exhibiting great originality of treatment.

## NEW TOWN HALL AT HAMBURGH.

Our readers have probably ere this learnt from the various journals, that the first prize in the competition for the new Town Hall at Hamburg has been adjudicated to Mr. Scott, already famous in that city from his achievement of the beautiful Nicolai Kirche, still in progress of construction. That the same English architect should have succeeded in the same great mercantile entrepot (renascent after a general conflagration) in gaining the first premium for its principal ecclesiastical and its principal civil building, both of them most felicitous specimens of that mediæval architecture, of which the Hanse Towns were of old such magnificent fosterers, is a matter of congratulation not less to the revived English School of Pointed architects than to its distinguished member, in whose person the success has been achieved.

We trust no local jealousy or jobbing may be successful in wresting from Mr. Scott the practical consummation of his honorary triumph, or in depriving the city of Hamburg of a building which will be at once a credit to its public spirit and an ornament to its teeming quays.

We are enabled through the kindness of Mr. Scott to describe the

future building from several drawings of the completed structure and a block plan.

The whole building is a quadrangular mass, measuring 380 feet along its principal, and 235 feet along its side façades, and is divided internally into three courts, surrounded by corridors. The central and largest of these courts measures in its width the length of the great Hall, to be described afterwards, and is entered under the great tower. The principal façade, out of which this tower grows, lies upon one of the main watercourses of its aquatic city; the other one, comprising the great Hall as its distinguishing feature, faces the Exchange. The building, it will be at once observed, has an obvious, though distant, resemblance in site to our new Palace of Westminster, and also to the Hotel de Ville at Paris, to the family of both which buildings (Pointed though one be and the other Renaissance) we may *prima facie* ascribe it, exhibiting as it does like them the adaptation of the older notion of a *Stadthaus* to a very large superficies of buildings providing accommodation for the multifarious details, not less than the rough and summary conclusions of administrative business—a series of offices, as well as a single large “folk’s” or “guild”-hall. Mr. Scott has at the same time given the Hall itself its due share of external prominence.<sup>1</sup>

The entire building on the water side is of a uniform height, three stories, surmounted with a high attic of two, broken in the centre of the water façade by a partly engaged tower surmounted by a lofty spire. The building comprises in this façade a breadth of thirteen windows, on either side, regularly spaced. Those on the ground line, of three lights each, are shaded under a bold balcony, projecting at the first-floor level, and supported by circular columns, groined underneath, and forming a cloister. The first-floor windows are of two lights, and transomed with a quatrefoil on the head; those of the story above also of two lights, with a cinquefoil in the head. The roof, of a very steep pitch, is differently spaced, having six dormers on each of its stories; those of the lower line being large and bold; the upper ones much smaller, and placed midway between those of the lower range. The junction of the walls and roofs is finished by a large open parapet corbelled out. Circular medallions decorate the wall between the windows of the uppermost story. The ground story of the tower forms a groined carriage entrance to the inner quadrangle of the building. This, with a band of niches with figures above the apex of the arch, fill up vertically the space of the two lower stories of the main buildings. The third story windows are continued round it, presenting one window at the sides, and a triplet in front. From this point the tower gradually breaks away from the roof, (in which it is, so to speak, half embedded) with a large panelled triplet on each apparent face, subdivided within each

<sup>1</sup> We may take this opportunity of pointing out how striking an indication of the growing perception of the architectural science of the middle ages is afforded in the long progress of the new Palace of Westminster. It started badly—a classic plan—a late style of Pointed—St. Stephen’s Chapel demolished. With all these faults, it has *labentibus annis* righted itself more than could ever have been expected, and in its completion will be a truly magnificent structure. The cluster of tower and pinnacle from many a point of view will be most artistic.



panel into two tiers of two-light windows, the lower one transomed, thus continuing the general *motif* of the entire structure; the larger portion of the lower windows of the innermost panel of the triplet being on the two lateral faces sliced off by the sloping roof line, and the upper tier of windows rising above the roof line. Above this clear into the sky rises the belfry-story, marked out by a corbelled balcony and angle turrets supported on corbels, and starting up into pinnacles. The faces of the belfry-story are occupied by equal triplets of long two-light belfry windows with pedimented heads; and from this story springs (surrounded by a corbelled open parapet) the spire, which is at first four-sided, with two rows of lights; as it approaches its apex it rises vertical, with four clock faces, gabled from which upon an open octagonal story rises the uppermost spire or tourelle, octagonal, and boldly crocketed. This arrangement is very picturesque, but for practical purposes we should think the clock faces stood very high. The entire height of the tower and spire will be about 300 feet.

To return to the main building. The angles are marked by pinnacles corbelling out at the spring of the windows of the third story. The side façades resemble in their general features the one we have already described, but in lieu of the tower forming its central point, they have a projection rising into a stepped gable, and with an oriel corbelling out from its middle story. The windows on either side, eight in number, are further varied by the two central ones on either side being set together so as to form a subsidiary centre on either side. Each story of the roof has four dormers on either side. The ground balcony on the ground-floor is likewise wanting in this side façade. Supposing the other arrangements, and especially the extent of accommodation demanded, to admit of it, we think that a decided accession of dignity would be gained by carrying the cloister round the entire building, or at least round these and the water façades, recessing it back into the building, and preserving the balcony in the water front so as on this side to present the feature, commodious alike and beautiful, of a two-aisled cloister. The other principal façade towards the Exchange is far more varied in its design; the centre is composed of a large steep-roofed hall along the street line, about which more anon, flanked by lower buildings recessed backwards, and abutting against the line of the side façades, which terminate in gables. The Hall of seven bays rises upon a basement-story, boldly thickening out, with entrances in the central and two external bays and three-light windows in the others. The Hall windows themselves are long with four lights, arranged in two subfenestrations, with solid heads pierced with a sexfoil. The roof itself rises above a fringe of pinnacles and parapet; it is lighted by a row of seven small dormers set high up. From the centre of the ridge springs a graceful hexagonal louvre. The gables are stepped and set with windows in the pediment. The lower flanking buildings are of two stories, and a dormered attic, with groined balconies projecting to the street line, similar to those on the main façade; the ends of the side façades have tripled windows in every story, and the parapet of the roof is returned round the springing of the stepped gables. Within the quadrangle a double flight of steps rises up to the

entrances into the Hall, which stands centrally, the middle bay being projected forward, and rising at the roof line into a stepped gable. In the middle of this quadrangle a fountain is to be placed.

Mr. Scott intends availing himself of polychromatic material in the exterior. The main material is proposed to be a white stone, but the circular pillars of the balconies, the shafts of some of the windows, and the medallions, are to be worked in red granite.

The whole aspect of the building, it will be at once seen, is derived from the older architecture of Northern Germany. Withal there are many features which recall the Domestic-Pointed of Italy. We congratulate Mr. Scott on the felicity with which he has combined such diverse *motifs*.

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### THE LATE MR. CARPENTER.

It is with a degree of regret, only measured by our sense of the loss we have sustained, that we announce the decease of our friend and fellow-labourer, Mr. Carpenter, which took place, after a long illness, on the evening of Tuesday, March 27th. We forbear, on the present occasion, to do more than to place on record an event, which is not only most painful to ourselves, as a matter of private feeling, but will be considered a public loss by all who are interested in the present revival of religious art. In our next number we hope to do justice to the memory of this most distinguished architect.

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### ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

A COMMITTEE Meeting was held on March 28th. Present: Mr. Beresford Hope in the chair, Mr. Chambers, Mr. Dickinson, Mr. France, Hon. A. Gordon, Rev. S. S. Greatheed, Rev. T. Helmore, and Rev. B. Webb.

The Hon. F. Lygon, of All Souls, Oxford, was added to the Committee, and E. Buckeridge, Esq., architect, of 118, College Street, Camden Town, was elected an ordinary member.

The Chairman announced to the Committee that the long illness of Mr. Carpenter had terminated fatally on the preceding evening. The following resolution was unanimously adopted, and it was agreed to request the Secretary to communicate it, after a suitable interval, to the family of the deceased:—"The Committee of the Ecclesiological Society has learned with great regret the loss which they, in common with all concerned in their special subjects of interest and study, have recently experienced in the premature decease of their friend, Mr. R. C. Carpenter. It is superfluous to call attention to the many beautiful works which will long attest his skill as a Christian artist; but the Committee of the Ecclesiological Society feel that they have lost a

personal friend in one whose engaging manners and religious spirit endeared him to all who had the honour of being associated in his pursuits. His loss is one to the Church, to whose service his powers were always specially given; and the Committee of the Ecclesiological Society look back with satisfaction to their connection with one whose life, they believe, illustrated the principles of that Church whose material structures it was to him a labour of love and life to increase and beautify."

Mr. Gordon exhibited some very curious specimens of highly glazed encaustic tiles, for walls as well as for pavements, which he had brought from the half-ruined Jewish synagogue at Toledo. The colours were very bright, and the designs generally of an intricate arabesque pattern.

A letter was read, stating that the church library at Newark contained, among other curious Liturgical books, a noted copy of the York Hymnal. It was agreed to take steps to procure the loan of this volume.

The Secretary announced that Mr. Gordon, the British Minister at Berne, had obtained from the Cantonal authorities the curious MS. from S. Gall, which Dr. Daniel had mentioned as containing so many ancient Church melodies.

A plate, by Mr. Street, for the *Instrumenta Ecclesiastica*, was approved of, and some arrangements were made with the view of completing the series. Mr. Carpenter's lamented death postpones the publication of designs for an iron church.

It was agreed that the Anniversary Meeting should be held on Wednesday, May 2nd, at the Architectural Museum, with the consent of the Council. It was also agreed to appoint a deputation of the Committee to visit the Paris Exhibition, and to report on the progress of religious art as there represented.

Letters were read from Mr. G. G. Scott, Mr. Giles, Mr. Bruce Allen, the Rev. H. W. Baker, the Rev. Anthony Ten Broeck, of Philadelphia, and others. Mr. Massingham sent a design for a funeral car. An order from Baltimore for a supply of coffin ornaments (from the patterns of the *Instrumenta Ecclesiastica*) was reported. It was agreed that the funds of the Society would not permit a grant to be made towards the restoration of Coverham church, Yorkshire.

The Committee examined some sketches of Mr. G. G. Scott's noble prize design for the Hôtel de Ville at Hamburgh, which it was agreed to notice in the forthcoming *Ecclesiologist*. They also inspected Mr. Street's designs for a Penitentiary at Wantage; for a small church to be built for about £600 at Llandyssul, Cardiganshire; and for a parsonage at Nettledean, Herts. Mr. Teulon's designs for the restoration of the church of Woodstock, Oxon; for the group of ecclesiastical buildings at Rushford; and for the restoration of Brettingham church, Norfolk, were inspected; and also some sketches by Mr. Slater for a cemetery chapel and lich-house; and drawings by Mr. White for some cottages and shops at Audley, Cheshire, and for church restorations at Mawnan, Cornwall, and Knolton, Kent.

A large number of details of metal work for domestic use, (including hinges, knockers, bell-handles, locks, &c.) of a character suited to Pointed buildings, executed with great taste and skill by Mr. Skidmore, from the designs of Mr. Joseph Clarke, were inspected; and the Committee are glad to make it known that such ornaments can be readily procured.

The Committee received an acknowledgment of the present of their publications from the Surrey Archæological Society; and also a satisfactory report from the Architectural Museum.

### OXFORD ARCHITECTURAL SOCIETY.

THE first meeting in the term was held in the Society's Rooms, in Holywell, on Wednesday evening, Feb. 14. The Rev. the Rector of Exeter College, President, in the chair.

The following gentlemen were elected members of the Society:

Mr. G. E. Methinsh, Merton College.  
The Rev. W. R. Norman, Exeter College.  
Mr. C. W. Sandford, Christchurch.  
Mr. W. Stephens, Queen's College.

The Report of the Committee expressed much satisfaction at the selection of the successful design for the new Museum, and acknowledged the receipt of a letter from the Ecclesiological Society conveying the regret of that body for the loss sustained by both Societies by the decease of the venerable President of Magdalen College.

The President, the Rev. the Rector of Exeter College, in introducing the subject proposed for the evening's discussion "The Principles on which Stained Glass should be Designed for Use in Churches," said that there was much need of some agreement on the very first principles which should guide those who design and erect windows. He hoped that discussion by those acquainted with the subject might serve to produce some practical result which might lessen the difficulty now generally felt.

A few remarks were then read by the Librarian from a treatise on the subject of Stained Glass, by Mr. Oliphant, with regard to its *purposes*. It was not only to dim the too powerful light or to colour it, but rather also to give that completeness and continuity to the interior of a building which clear glass destroys. And he considered also the higher view to be taken of the purpose of stained glass, namely, as a vehicle for introducing historical and sacred subjects.

Mr. Chamberlain commenced the discussion by remarking that one principle seemed sufficient to produce all that can be required in the designing of stained glass for churches—namely, that every thing should be made subservient to devotional uses.

This principle was easily enunciated, but it would bear a very diversified application.

1. It would exclude *Unmeaningism*, under which Mr. Chamberlain

ranked the employment of Mosaic Glass, of Diaper, and of emblems (except as subordinates of the general design). Mosaic Glass he considered as the most rudimentary and undeveloped form of the art, which however had a suitability for the First-Pointed style, when the lights were so narrow as scarcely to admit of subjects. Diapers are properly intended only to represent a curtain or screen, as they seem to have their name from the cloth *d'Ypre*, which is supposed to have been a manufacture peculiar to that town; while emblems belong to the age of persecution, when the faithful were compelled to conceal the objects of their faith and hope from the profane gaze of the heathen. And here the speaker entered a strong protest against the canon of Mr. Winston, (whom he considered to have done as much damage to art as any one who really understood his subject could possibly do,) that the English Church ought not to sanction the introduction of figures, and which it appears that Mr. Winston is now himself violating by the opposite and equally objectionable extreme of recommending the designing of large pictures for glass, running through several lights of a window. It is not a question of theology (as that writer represents it), but of art; and if the principle of using stained glass be once allowed, then it follows that we should employ the highest development of that art which is attainable under the limits which are imposed by the material itself, and by the mullions, bars, and bands of lead by which the freedom of the artist is circumscribed.

2. The principle above stated excludes *Archaism*—the copying of bad drawing and grotesque expression. Many of Mr. Willement's designs offend in this particular, and create in the mind of the spectator any feelings rather than those of devotion. The writhings and contortion or collapse of our Lord's Body on the Cross were strongly objected to as failing to "draw men unto Him."

3. The next method of designing which the speaker censured as unsuitable is that of *picture-making*—partly as being rendered necessarily unsuccessful by mullions and bars, &c.: partly as being well nigh certain to develope into

4. *Sensualism*. It was the consciousness of this liability, which led the artists of the best ages to adopt the principle of Conventionality in their representations. Their object was to represent nature truthfully; but nature chastened and sanctified. And they did this in order that there might be no room for vain display in themselves, nor any distraction in the mind of the spectator vainly endeavouring to identify the individual pictured, much less any resting in the indulgence of mere pleasurable feelings. On the last ground they did not allow themselves the use of Perspective and Shading only very partially.

In conclusion, the type which Mr. Chamberlain recommended for reproduction was that of the 14th century, or Middle-Pointed period—an era which he considered to have effected the perfect union of beauty and devotion in all branches of art—in architecture, painting, music, metal, and wood-work. He did not say that improvement could not be made upon its performances. This would be too bold an assertion; but if it were to be done, it must be, he felt sure, by ignoring all sub-

sequent developments, and by starting afresh on the ground occupied by the artists of that age.

The Rev. J. E. Millard maintained that a design for stained glass ought to be entirely subservient to that of the window tracery and to the general requirements of the fabric. Consequently he considered a regard to colour more essential than even correct drawing, though he was opposed to outlines intentionally grotesque. Mosaic patterns and groups of small figures in medallions were, he thought, preferable to large independent figures, as they distribute rich and gem-like colours harmoniously, instead of exhibiting broad masses in violent contrast. Such colours should be relieved by a liberal use of white glass. He considered these principles applicable to any style or period.

The Rev. F. Meyrick inquired what was left to us after what Mr. Chamberlain had excluded and condemned. He agreed with Mr. Chamberlain in his dislike of the grotesque, but was not prepared to follow out his principles so far.

Mr. Parker thought no style of glass was to be absolutely condemned. He admired the 14th century glass above all others, but also considered windows in the style recommended by Mr. Winston, and those now made in Bavaria as beautiful works of art, and ornaments of churches, and if he had to fill in a Norman window, he should certainly employ glass after the manner of that for instance at Canterbury.

Mr. Bruton protested, as did Mr. Chamberlain, against the use of canopies: he thought mediæval artists would have inserted stone if they were needed.

Mr. Parker did not agree with Mr. Bruton in that opinion. In fact, in mediæval churches, the windows were part of the same series of decoration with the niches and statues coloured, which ornamented the walls.

Mr. Chamberlain replied to the objections which had been made to some of his observations.

The Rev. H. B. Walton thought that colour should be as much employed on the walls as on windows, and feared that the strong prevailing taste for stained glass windows would prevent the acknowledgment of that truth. In regard to memorial windows, as in all others, he would rigidly exclude every thing which was not of a sacred character, as for instance, armorial bearings.

After a few words from the President, the meeting broke up.

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The second terminal meeting of this Society was held in the Rooms in Holywell, on Feb. 28th. The President, the Rev. the Rector of Exeter College, took the chair, and laid before the meeting "*Boswell's Picturesque Antiquities of England and Wales*," presented by W. R. Bayley, Esq., of Oriel College.

The following gentlemen were elected members of the Society:

Mr. J. B. Richards, S. Mary's Hall.  
Mr. Robert Smith, S. John Street.

The Secretary read the Report of the Committee, which expressed

much satisfaction at the prospect of interest afforded by submitting subjects for discussion at the meetings. The design for the new University barge, by Mr. Bruton, though commended as ingenious, was considered open to criticism. The restorations in progress at the east end of Magdalen College were not considered satisfactory.

The President introduced the subject of "The Application of Colour to Mediæval Sculpture" to the meeting, and called on Mr. Lygon (Secretary) to commence the discussion.

Mr. Lygon said he was not disposed to call in question a judicious application of polychrome, but objected to an indiscriminate profusion of colour, quoting from Mr. Ruskin's "Seven Lamps," that sculpture is the representation of an idea, while architecture itself is a real thing. The idea *may* be left colourless, but a reality ought to have reality in all its attributes, its colour as fixed as its form. He would substitute *must* for *may*, and accept this as a sound principle. You may colour inanimate ornamentation, but not the sculptured representation of living things: to do this is to risk degrading high spiritualized art into a mongrel imitation of naturalistic exactitude. He considered that the profuse use of colour came in with the strong prevalence of heraldic ornament in corrupt times. To sum up, four objections might be urged. 1. Colour is objectionable, because it opens a door to untruthfulness. 2. It conceals and debases the workmanship and natural tints of the stone. 3. It substitutes an attempt at naturalistic exactitude for idealized conventionalism. 4. Precedents were found only in corrupt times.

Mr. Street said he could not agree, in the face of what Mr. Lygon had said, as to the objection to colour on sculpture. In old examples it was universal in its application, and generally under two rules; the first, that of giving distinctness at a distance; the second, that of producing more exact resemblance to designs represented. Of the first rule, the ordinary mode of painting foliage with gold on a red ground was an example; and of the same rule, some fragments of ancient colour in alabaster which he was able to exhibit to the meeting, were remarkable examples. Here colour or gold was only used for the hair, the edges of draperies, and the lining of vestments and their diapers, giving marvellous distinctness to the forms of the sculpture. Of the second rule, the mode in which vestments were coloured was an example; for in these, not only did the sculptor desire to produce an exact copy of the shape of the clothes absolutely worn, but, just as much of what was in fact quite as important, the colours which gave those vestments their beauty. The only exception to the rule of colouring sculpture, appeared to him to be when the material was of a noble kind, alabaster or marble, and here generally a very small portion of colour or gold was lawful. Mr. Street referred to the fact, that classic sculptures were as much covered with colour as were Gothic, and to the fact that Mr. Gibson, one of the first of modern sculptors, appeared to be a convert to the absolute necessity of giving colour to all his works; and as to Mr. Lygon's suggestion that it was only in a debased age that colour was applied to sculpture, he thought it was sufficient to name the Sainte Chapelle, at Paris, the cathedral at

Cologne, and the church of S. Francesco, at Assisi, as well as S. Stephen's Chapel, at Westminster, to prove that in earlier times it was most unsparingly applied.

Mr. Millard remarked the inconsistency of uncoloured sculpture in a building coloured throughout, as it was admitted that all should be.

Mr. Parker said, that beyond all doubt every thing inside a mediæval building was coloured, in a complete system, there was no doubt therefore that sculpture was treated as a part of the whole. So far were the mediæval artists from fearing to lose the fineness of chiselling, that they covered the figure with a paste before colouring it, as in the tomb of Lady de Montacute, at Christchurch. Whether colour was used outside buildings was still a question, he did not himself see proof of it.

Mr. Freeman said that the Secretary had argued from precedent and from metaphysics. The first ground had been destroyed by previous speakers, and the second he could not comprehend. He could not conceive how you were to paint an idea on the representation of an idea. Mr. Lygon had said that all precedent was drawn from debased examples, and though it had been proved that colour was used in the earliest sculptures, he must protest even in Mr. Lygon's absence, against the abuse heaped after the fashion of Mr. Ruskin on Perpendicular architecture. He demanded tolerance in matters of taste where no moral obliquity was exhibited, and objected to such terms as "unspiritual bombast" to Perpendicular art. He thought it absurd to exclude colour from representations of animate objects, when applied to every thing else, and thought a complete system of colour enhanced the beauty of every building.

Mr. Codrington thought there was a fair distinction between a reality and the representation of an idea, and that the last did not require colour; he saw however little application for this distinction in Gothic art.

Mr. Meyrick agreed in the main with Mr. Freeman. He did not think that pure form could be used in conjunction with united form and colour without a disagreeable result. He wished to ask what objection there was to papering interiors of churches? He thought it reasonable where paint would be too expensive, to use the best means of producing the desired effect.

Mr. Freeman thought the use of paper consonant with plain common sense.

The President announced a paper for March 14th, from the Rev. J. L. Petit, and closed the meeting.

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The last meeting of the Term was held in the society's rooms, on Wednesday evening, March 14. The President, the Rev. the Rector of Exeter College took the chair. Mr. F. W. Janvrin of University College, was elected a member, and six gentlemen were proposed for election at the first meeting next Term.

Among the presents received were an imperial folio volume of the "Antiquities of the Collegiate Chapel of S. Stephen, Westminster," by



Frederick Mackenzie, presented by John Henry Parker, Esq.; two casts of the Blessed Virgin and S. Catherine, from the parish church of Ecclesfield, Yorkshire, presented by J. T. Jeffcock, Esq., Oriel College.

The report of the committee announced the resignation of one of the secretaries, the Hon. Frederick Lygon, and expressed the regret of the whole society at the loss of an officer who has so long and ably given his services. Members were invited to suggest desirable excursions for the summer Term. The Rev. J. L. Petit then read a paper on "Originality of Design in Architecture," illustrated by a large number of drawings, of which the following is an epitome:

"That the present attempt to revive the Gothic style did not seem favourable to the development of the full powers of the architect. Our admiration of a modern Gothic building is much akin to that which we bestow on a successful copy. It is not expected of every original architect that he should strike out a new style. We do not complain of want of originality, in examining any group of old Gothic churches, even on the same type and of the same character. It is not intended to assert that no invention is shown in modern Gothic. We have instances to the contrary in the bridge of S. John's, Cambridge, in the spire of the Assembly Hall, Edinburgh, in the new church in Gordon Square, and many other examples that might be named, as the steeple of S. Mary's, Lichfield, now in course of erection. Still the modern Gothic architect may be compared to a writer in a dead language, who is obliged to catch the spirit of an age different from his own, and cannot escape the trammels of imitation, however lightly he may contrive to bear them. Our knowledge of Gothic architecture and even our success in dealing with it, does not prevent it from being, as it were, a dead language, because, of all developments of human intellect and character, nothing has ever appeared so thoroughly interwoven with the spirit of the age that produced it, as the system of Gothic architecture. We are still working up to ancient models, instead of starting from them; and rather setting aside our own wants for the sake of the system, than adapting the system to our wants; for instance, in our condemnation of galleries. We must however distinguish between originality of invention and fancifulness of design. The architect who aims at novelty must combine it with truth, purpose, and order. He must be able to show a good reason for it.

"The difference between two kinds of abutment to the arch, namely the flying buttress and the solid buttress, suggests the main characteristic distinction between Gothic and Italian. The one expresses energy, active exertion, conflict: the other stability, security, repose. The Gothic, whose construction throughout shows the principle of the flying buttresses (for even its solid buttresses indicate pressure and action), has the former expression. The Italian, whose application of a columnar system as an ornament to arcuated construction heightens the apparent solidity of the abutment, has the latter expression; and of those two characters the one belongs to an age or people, the other, to architecture itself, independent of age or nation. Consequently, the Roman or Italian architecture might be adopted at any period, in

any country, and be made to bear the stamp of individual character. In point of interest Gothic far exceeds Italian, but this interest springs from causes which throw serious obstacles in the way of its revival. The Italian revivers of the classical styles were by no means servile imitators. Their designs were as original as those of the ancient Romans. The palaces of Genoa and Florence have no prototype in the existing remains of Roman grandeur. Sir C. Wren displayed great originality of design in most of his works. Perhaps the most characteristic are the model intended for S. Paul's, and the beautiful church of S. Stephen, Walbrook. An attempt to clear the Italian style from its inconsistencies, might strike out many new architectural beauties. With this view we may study with advantage the basilican churches of Italy, also the circular or polygonal baptisteries of that country, and the churches of domical construction, besides much of the Romanesque work of Germany and the south of France.

"The Italian Gothic is a beautiful and refined style; and the same arguments cannot be advanced against its adoption that seem to apply to Northern Gothic. It conveys more of the expression of that tranquil stability which we find in the Roman. The dome is often used with great effect, as at Siena, where it is hexagonal; and the round arch is by no means inadmissible. The Angevine style in France is not very different, but has more of the northern character. The study of these might suggest to us advantageous modifications of the Gothic style, if, from very natural associations, we are unwilling to relinquish the attempt to revive it. Great and striking original ideas must be the fruit of great and commanding genius. But a degree of talent is not uncommon, which properly cultivated may ensure that power of invention which is necessary to preserve art in a state of vitality."

Mr. Freeman warmly thanked and eulogised Mr. Petit for his paper, and stated some points in which he did not quite agree with his views. A vote of thanks to Mr. Petit having been carried by acclamation, the President proposed that the thanks of the society should be given to the retiring Secretary, Mr. Lygon.

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#### CAMBRIDGE ARCHITECTURAL SOCIETY.

THE First Meeting for the Lent Term was held on the evening of February the 7th, at the Society's Rooms.

In the absence of the President and Vice-Presidents, the Chair was taken by Mr. C. J. Evans, B.A., Fellow of King's College, the senior Secretary.

The Minutes of the preceding Meeting were read and confirmed, and Mr. A. Dunn, of Christ's College, was balloted for and elected.

Mr. A. H. A. Morton, of King's College, was proposed by Mr. C. J. Evans, of King's College, and seconded by Mr. H. K. Bailey, B.A., Fellow of S. John's College, for election at the next Meeting.

The Treasurer produced and read his balance-sheet for the past term.

The senior Secretary said that he was empowered to lay before the Society the Rev. J. H. Cooper's resignation of the office of Secretary, and he moved the following resolution: "That in accepting the Rev. J. H. Cooper's resignation of the office of Secretary, the Society desires to record its sense of the zeal and ability with which he has discharged the duties of that office."

The Treasurer seconded the resolution, which was received with much applause, and was unanimously agreed to.

The Secretary then moved, "That Mr. S. Baring Gould, of Clare Hall, be appointed one of the Secretaries in the room of the Rev. J. H. Cooper."

Mr. Brundrit, of Christ's College, seconded this resolution, and it was agreed to.

Mr. Gould thanked the Society for the honour it had done him in electing him to the responsible office of Secretary.

Mr. R. R. Rowe read some remarks upon the original contract for the building of Trinity Hall, between Bishop Bateman and John de Middenhall. His remarks had reference to several technical words connected with the carpenter's works, introduced into the Latin contract.

After some remarks from the senior Secretary on the same subject, the Meeting adjourned to Thursday, February the 22nd, but was afterwards further postponed till Friday, February the 23rd.

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The Second Meeting for the Lent Term was held at the Society's Rooms on Friday evening, February the 23rd.

In the absence of the President the Chair was taken by the Rev. W. M. Campion, Fellow of Queen's College.

The Minutes of the preceding Meeting having been read and confirmed, Mr. S. Brierly, of S. Peter's College, was proposed by Mr. H. Martin, of Corpus Christi College, and seconded by Mr. S. Baring Gould, of Clare Hall, for election at the next General Meeting.

A letter from the Rev. J. H. Cooper was read, thanking the Society for the resolution passed at the former Meeting, acknowledging the zeal and ability with which he had discharged the duties of Secretary to the Society.

The Rev. W. M. Campion having announced that there was a vacancy in the Committee, occasioned by Mr. S. Baring Gould having accepted the office of Secretary; Mr. J. Wood, of S. John's College, proposed, and Mr. G. Fisher, of Christ's College, seconded, Mr. W. Brundrit, of Christ's College, and he was elected accordingly.

Mr. W. Lloyd Jones, of Emmanuel College, read a paper on the Ecclesiology of the Isle of Man, containing much valuable information on the Runic Crosses which abound in the island, and illustrating his remarks with some able sketches.

Mr. S. Baring Gould, the junior Secretary, read a paper on Mediaeval Symbolism, especially with reference to King's College Chapel. The thanks of the Society were given to Mr. Jones and Mr. Gould for their papers, and the discussions upon them postponed till after Mr.

Ingram, Treasurer of the Fund for the Restoration of S. Andrew's, Barnwell, had brought forward a promised statement with respect to the progress of the works.

The Rev. H. M. Ingram stated that the south wall of the church was cased in stone, and that at present funds were wanted to complete the work; he estimated £70 in addition to the Church Building Society's grant, as being the least sum it could be done for, but said that with £100 the church might be placed in a condition both satisfactory to the parishioners and creditable to the Society.

In consideration of this statement of the Treasurer's, Mr. R. W. Brundrit, of Christ's College, moved, that a new subscription list be commenced immediately, with the view of obtaining the requisite funds. Mr. M. M. Wilkinson, B.A., of Trinity College, seconded the resolution, which was carried, and a subscription was forthwith set on foot in the room.

Some discussion then ensued on the subject of the Runic Crosses in the Isle of Man, and their resemblance to those in Ireland and Scotland, and several suggestions were made with respect to the serpents generally sculptured on them.

The subject of the junior Secretary's paper was next brought under discussion, and Rev. W. M. Campion made some excellent remarks on the subject of Mediæval Symbolism; after which it turned upon the Rose and Virgin's Bust at the west end of King's College Chapel, and it was conjectured that it might have been the badge of Catherine Parr and Henry VIII., the Ross family badge being "A maiden's head, couped at the waist, vested in ermine and gold;" the stone having been probably left in the rough till after the roof was completed, which would allow for the lateness of date attributed to it.

The Meeting then adjourned to Wednesday March the 7th.

## NEW CHURCHES.

*S. Peter, Bournemouth.*—We are requested to state that the south aisle of this church was not built by Mr. Street, as we erroneously supposed in our last number, in our review of the transformation of that church by this architect.

*S. Stephen, Congleton.*—A perspective etching of this church, taken from the south-east, shows a clerestoried nave with aisles and a south porch, and an apsidal chancel with a south aisle continuous with that of the nave, and only distinguished from it by a massive buttress which terminates in a rather heavy pyramidal pinnacle, and sustains a flying buttress abutting against the east wall of the nave. On this east wall is a large bell-cote, pierced for a single bell. The clerestory windows are circular, those of the aisles trefoil-headed single lights, and the windows of the apse are couplets of trefoil-headed lights with a quatrefoil in the head, connected by a label which is stilted, and runs

continuously round the east end: On the whole there is more character about this design than we often see in churches of so simple a plan. The architect is Mr. Joseph Clarke.

## NEW SCHOOLS AND PARSONAGES.

*Wellington, Somerset.*—Mr. Giles has built some picturesque schools here, of which the material is flint, with Bath stone dressings and red-tiled roofs. The style is Pointed. The bell-turret, which forms an angle of the porch, has a square base, with a small octagonal lantern, capped by a tiled spirelet. This rather wants scale and dignity, we think, when contrasted with the size of the group.

*Vicarage, East Haddon, Northamptonshire.*—We have seen the designs for this house, by Mr. W. Slater. It seems conveniently planned, but the style is late and without much character. There are, however, good points about it.

In the new Parsonage at *Fosbury, Wilts*, Mr. Teulon, as usual, handles picturesquely angle turrets and conical roof.

*The College, Rushford, Norfolk*, are the remains of an old collegiate house, close to the parish church, which Mr. Teulon has to convert into a parsonage. From the designs we imagine that they will work out into a very pretty building. There seem to be interesting fragments of architecture of a good date in the original building.

## CHURCH RESTORATIONS.

*Canterbury Cathedral.*—Our pleasure in hearing that several stained glass windows are about to be presented to this metropolitical church by the munificence of its Dean, is abated by the additional information that the execution, instead of being entrusted to a regular artist in glass, is committed to the cathedral surveyor.

*S. —, Pennington, Hampshire.*—A most miserable pseudo-First-Pointed church was built here, at a considerable expense, some twelve years ago. Mr. Giles has now been called upon to recast it into a more ecclesiastical form. The site is picturesque, on a bare heath overlooking the Solent. Some new schools, of rather imposing character, built also by Mr. Giles, near the east end of the church, quite dwarf its miserable proportions; and this has induced the architect to aim at giving dignity to the church in its new form by relying rather on mass than on detail. Accordingly, he has designed a low, heavy tower, surmounting the western half of his new chancel, and capped by a saddle-back roof. The new plan shows a nave with north and north-west porch (provision being made for adding a south

aisle hereafter); a chancel with aisles to its western parts, that on the north side ranging with the north wall of the north aisle; with a projecting sanctuary, and a sacristy at its north-east angle. The chancel has longitudinal benches, and a well-arranged sanctuary: the chancel aisles are filled with seats for children. The pulpit stands on the north side of the chancel arch, with an open desk opposite to it, facing north and west. The accommodation will be for 372 persons, while the old church only held 200. The material will be red brick, with patterns of black. The style is rather Late Geometrical, and the tracery is good. The aisles have lean-to roofs. The most noticeable feature is the broad, low, saddle-back roofed tower, which has a great deal of character. It is supported internally on good wide chancel and sanctuary arches, with broad depressed arches opening on each side into the chancel aisles. There is a good arcade of four arches between the nave and the north aisle. We are glad to hear that Mr. Giles intends to dispense with internal plaster, and to point the bricks which will form the inner face of his walling.

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## NOTICES AND ANSWERS TO CORRESPONDENTS.

### ON STAINED GLASS.

#### *To the Editor of the Ecclesiologist.*

SIR,—In the opening remarks of the Rector of Exeter, at the first meeting of the Oxford Architectural Society, on Wednesday, Feb. 14th, he very fitly remarked that there was much need of some agreement on the very first principles which should guide those who design and erect windows (in stained glass). He hoped that discussion by those acquainted with the subject might serve to produce some practical result which might lessen the difficulty now generally felt.

It does indeed appear but right, that those who are interested in the decoration of our ecclesiastical edifices should agree upon some leading principles. But from the tenour of the remarks which the President's observations called forth, there would seem, for the present at least, to be very little unanimity on the subject. We must all agree with Mr. Oliphant, that "the purpose of stained windows is not only to dim the too powerful light, or to colour it, but rather to give that completeness and continuity to the interior of a building, which clear glass destroys. So far, I think, all are agreed. But the Rev. T. Chamberlain seemed to be of opinion that the great end of stained glass in churches was to *excite feelings of devotion*. Now, whatever veneration may be entertained (and perhaps justly,) for mediæval decoration of this kind, I can hardly bring myself to believe that the figures in our windows of bearded monarchs and bishops, with sceptre and pastoral staff, can

excite feelings of devotion. Besides, Mr. Chamberlain should consider that his theory goes completely to do away with the use of such figures as we see in ancient stained glass. That most holy of all pictures, the "Adoration of the LAMB," at S. Bavon, Ghent, would undoubtedly, if transferred to glass, be "really capable" of exciting feelings of devotion, but would it be manageable in a Gothic window with mullions and tracery? Plainly, therefore, we cannot have *glass pictures* in our churches, till a different taste prevails. Must we not therefore join in maintaining with Mr. Millard, that "a design" for stained glass ought to be "entirely subservient" to that of the window tracery, and to the general requirements of the fabric? He also "approves of Mosaic patterns, and groups of small figures in medallions, (an excellent specimen of which is the new window in the Lady Chapel at Salisbury cathedral,) preferably to large independent figures, as they distribute rich and gem-like colours harmoniously, instead of exhibiting broad masses in violent contrast." Surely there is great truth in these remarks, however much we may admire the contrary in the more ancient windows of New College chapel. And may I be bold enough to say, that most of the modern windows in the Louvre of Ely cathedral (one by Wailes excepted), and in the aisles of the nave, are open to the imputation of being "very inharmonious" in the arrangement of the colouring? But most strikingly so is the window in the south transept of Westminster Abbey, where the prevalence of "red" and "yellow" brought into juxtaposition produces a "crudity" most disagreeable to the eye. It behoves everyone to speak without presumption in a matter of taste, but it appears to me that in our stained glass generally, the want of harmonious colouring produces exactly the contrary effect to that which should be aimed at. The whole window is brought *prominently forward*, producing very often a glaring and obtrusive effect, instead of—by pleasing and harmonious colouring—making the window as it were *recede* from the wall in which it is placed, and thereby not only gratifying the eye, but even, in some cases, appearing to increase the length of the building. Very beautifully is this effect produced in the stained windows (I think, by Wailes,) placed in the upper portion of the apse in Norwich cathedral; and we frequently see the same effect in the old fragmentary glass, where the predominant tints are a greyish green: witness the great west window in the nave of Winchester cathedral, which appears to *retreat* as it were from the view, and "increases the apparent length." Should a new window be substituted (which, I believe, is intended when it can be done), the Dean and Chapter will be fortunate if they escape the introduction of stained glass producing *exactly the opposite effect*. I think the eye of any taste would deprecate this change.

The laws of colouring begin to take effect in the furniture of our drawing-rooms, and they must be studied by our artists in stained glass "most thoroughly," before we see specimens of the art which will bring the spectators themselves into any unanimity of sentiment on the subject. Perhaps I may add that the introduction of "white" glass "with coloured" is a great step in the right direction. How beau-

tiful the effect is, witness the beautiful windows in the choir of Tewkesbury.

I remain, Sir, your obedient servant,

A MEMBER OF THE OXFORD ARCHITECTURAL SOCIETY.

Cheltenham, March 2, 1855.

[We gladly insert the above letter; but our readers will scarcely need to be told that it does not represent our own often-expressed views.—ED.]

VEHATE QUESIONES.

To the Editor of the *Ecclesiologist*.

DEAR SIR,—Much as, within the last two or three years, the revival of ecclesiological science has been advanced, and a degree of perfection in it attained to, there still remain, confessedly, more points than one in regard to which, if we are not in the dark, we can at all events hardly boast of seeing very clearly. These deficiencies in our common rule (so to speak) continually manifest themselves in your critical reviews of the designs of the leading church architects of the day. I say the leading architects, because to inferior and rising men many things are puzzling which the former are quite clear upon.

It seems to me that we shall the sooner arrive at some determinate knowledge, if the points in question are made the subject of communications to the *Ecclesiologist* from rival defenders of particular theories, just as at the present time "Ruricola," "Londinensis," and "A Practical Man," are doing much to exhaust the *Vesata Questio* of "Moveable Benches or Chairs." Of course, there is scarcely a reader of the *Ecclesiologist* who has not some doubtful matter on which he would be glad to hear the opinion of some one else who may have removed the difficulty, or may be enabled to do so.

It is not my intention at present to do any thing more than make the suggestion, and name a few points which occur to me, and which, with others, may be made the subjects of future discussion. My list does not pretend to be a complete one; very far from it: I only intend it to be a step in the direction I have indicated.

1. *Vestries*: where to be placed: whether the ground-floor of the tower ought *ever* to be used as a vestry; whether it may ever be at the west end of the nave, such a position being more convenient for processions, and the old use of sacristies (like that of transepts) being obsolete nearly, in so far as its immediate proximity to the holy altar is concerned: might its door open into an aisle, or (as in Mr. White's restoration of Lamorran,) into a transept, with a view to preserving the stalls in an unbroken line, &c.

2. *Apses*: (which are now unquestionably coming into fashion with our architects,) how far allowable in English churches, especially in localities where such terminations are never found.

3. *Towers and Spires*: where should they stand, speaking generally,



and regarding difficulties of site as exceptions, not as a rule? Do not most architects depart from the ancient usage, by putting somewhere about ninety in a hundred anywhere but the *west* (or, of course, east) end? Might they not be advantageously devoted entirely to the reception of the font, when placed at the west end, and used as baptisteries? In the case of a tower *and spire*, is it allowable to carry up the staircase-turret (as Mr. St. Aubyn has done in his design for S. James', Plymouth,) and terminate it with a rival spirelet, there being no other pinnacles?

4. *Churchyards*: how are they to be laid out? with what kind of grass sown? with what trees planted, &c.?

To these many more might be added, e.g. "Western Façades," "the position of Porches." I see it is now a favourite idea of many architects to put them in the most western bay flush with the west wall. And there are other matters in which disagreeable mistakes and inelegancies (e.g. in the recent designs of some architects for wood-work) are being made continually. I would wish then to recommend this notion to your favourable consideration.

Before I conclude I must have a few words with my Saltash correspondent, who is very pertinacious on the subject of the old tower and "the ancient Cathedral of Cornwall." In the former case he rests his arguments on Dr. Oliver's (quoted in the "Transactions of the Exeter Society") statements, that *S. Faith's* church was dedicated in 1443. But where is S. Nicolas' church? May be there was no record of the latter, and the former perished long before Dr. Oliver's time. There were many small chapels in the Cornish fishing towns, of which now no trace remains, save that we learn from the fishermen that such and such a crag is called "Chapel-rock." I believe there were originally two chapels on the cliff at Penzance, now only known traditionally, and quite independent of S. Mary's chapel (of-ease to Madron).

The S. German's question I consider far from being set at rest. "Ecclesiologist's" arguments rest chiefly on the assumption that Carew meant "Nave" when he said "Chancel," a most improbable thing. It must have been a pretty well-defined chancel to have been called by that name in Carew's days!

I am not obstinate by any means, and I will promise to weigh candidly the communication of "Ecclesiologist's" "professional friend," and give up the point at once, if it can be satisfactorily proved that I was mistaken.

I remain, dear sir, very faithfully yours,



*To the Editor of the Ecclesiologist.*

SIR,—Can you give me any information as to the use of the following unusual feature, which I noticed not long ago in the church at Chipping Warden, Oxon.; namely, a stone desk, supported by a corbel head, inserted in the north wall of the chancel, outside the present altar rails. It is of sufficient dimensions to hold a book of respectable quarto size, with a sort of battlemented ledge to keep the book in its place; in fact, like half of a very steep coped letter. Occurring, as it does, within the limits of the ancient sanctuary, it

could hardly have been intended to hold a Bible for *public* use, and it is moreover of a date anterior to that in which Bibles were set up in that manner.

I am sir, your obedient servant,

*Midlent Sunday, 1855.*

T. F. R.

*To the Editor of the Ecclesiologist.*

SIR,—Permit me to remind your readers that the curious footpace of Fountains Abbey, referred to in your last number, in Mr. Street's interesting paper on Lübeck, as resembling the pavement of the Minorite church in that city, was reproduced by Mr. Butterfield in the chapel of S. Augustine's, Canterbury.

Your's faithfully,

A COMMITTEEMAN.

*To the Editor of the Ecclesiologist.*

SIR,—The "explanation of the apsidal appearances at Great Malvern," for which Mr. Freeman asks, through your pages, is only that the apse was a semicircular one, of the ordinary Norman Romanesque type, and that the present segmental screen wall was *not* the segment of a larger apse. And, hence, that the difficulty of accounting for its form by saying that there must have been a *narrower* apse, with an ambulatory round it, at once disappears. Mr. Street remarked that the screen itself bore no marks of being early, and upon mounting the wall, after the meeting, I could distinctly trace the beginning of the regular curve of the ancient apse, and the junction of the *new work* with the old,—the old work (from its downward rake towards the apse,) evidently being, that continuous with the side walls of the chancel, and *not* the segmental screen wall itself.

I am, Sir, your's faithfully,

WILLIAM WHITE.

*To the Editor of the Ecclesiologist.*

SIR,—I must request that in the next number of your journal, or so soon as you find opportunity, an error in your critique on the Architectural Exhibition be corrected.

323, S. Leonard's Hospital, is a small sketch of a ruin, and not such a drawing as you criticise. You must allude to the drawing, 323A, S. Peter's Parochial Schools, Bristol, by Gabriel and Hirst.

I am, Sir, your obedt. servt.,

THOS. U. RICKMAN.

*Architectural Exhibition, Suffolk Street Galleries,  
London, 8 Feb., 1855.*

The next letter on Portuguese Ecclesiology is kept back for the plans, with which we have engaged a competent architect to furnish us, of the grand Convent of Christ at THOMAR, and which we had hoped to receive before now.

*To the Editor of the Ecclesiologist.*

SIR,—In your notice of the monument to the late Earl Somers, recently prepared under my direction, I am glad that you reprobate the idea of placing it at the *east* end of the mortuary chapel.

In justice to myself, however, I lose no time in disclaiming most emphatically such an intention. It was designed to occupy the centre of the north side of the chapel, and the lowness you may have observed in the arch of the canopy arises from the necessities of that position. I have never heard an idea of placing it at the east end, till subsequently to the completion of the monument, (more recently probably than your own inspection of it,) and I did not suffer a post to pass by without protesting against it in strong terms. I have not heard since on the subject, and conclude that it was only a passing thought.

I am, Sir, your obedient servant,

Feb. 7th, 1855.

GEO. GILBERT SCOTT.

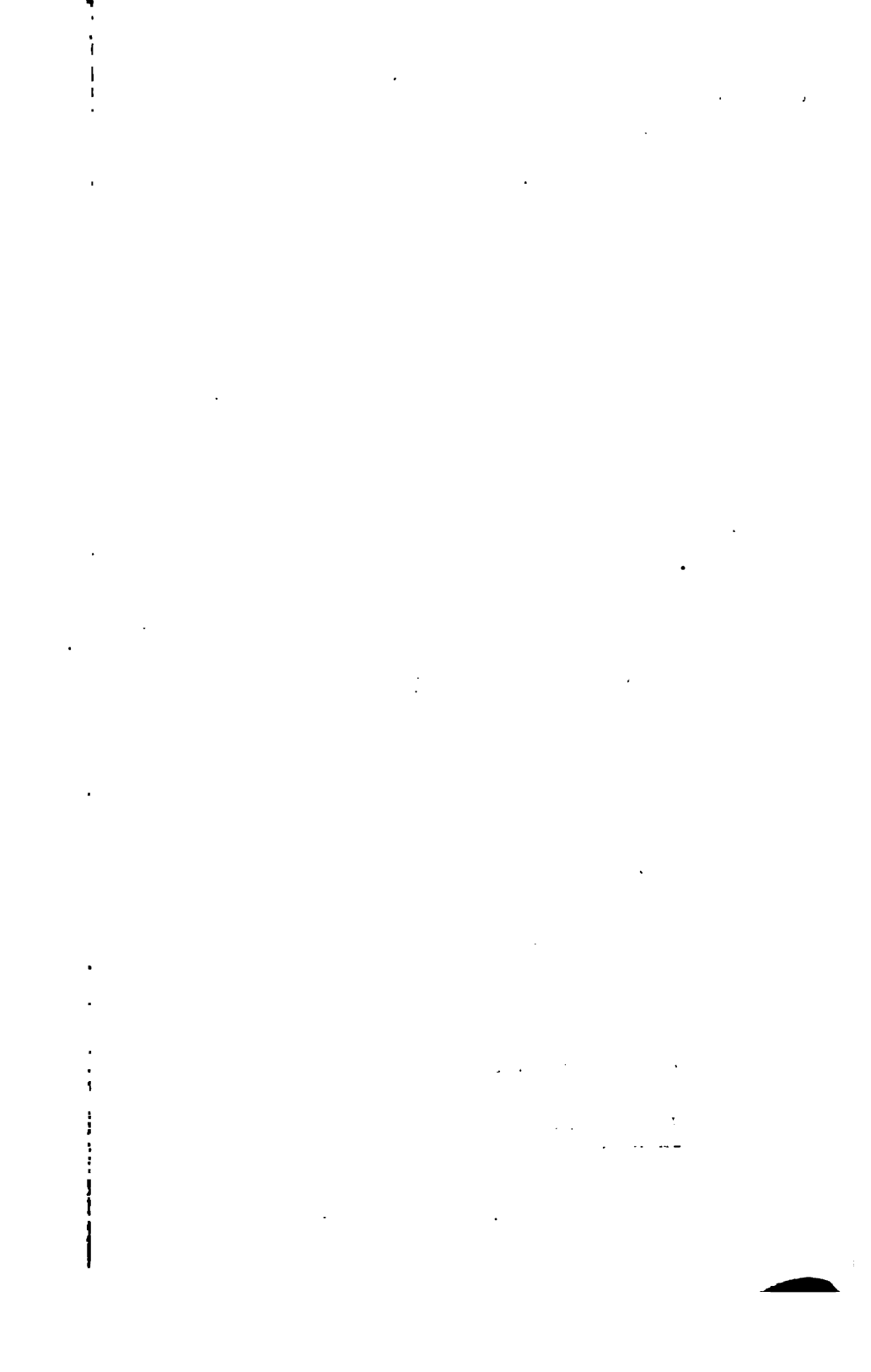
The Architectural Museum has published a gratifying report of its progress, together with its regulations and a list of its supporters and committee.

We have received MR. HILL's *Letter to the Rev. J. Barrow*, on "The Right of Appointment to the Principality (?) of S. Edmund's Hall"; but its subject scarcely falls within our proper scope.

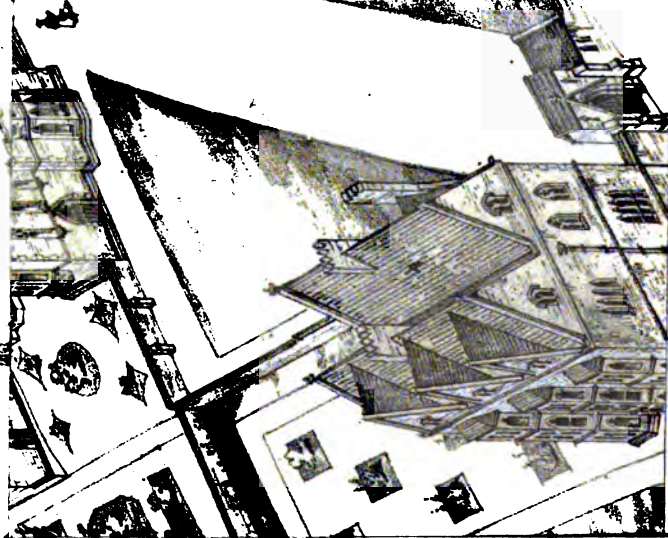
Received W. H. L. (whose information we will bear in mind)—*A Constant Reader* (we have never seen the church to which he refers: can he send us a view of it?)—H. W. B.

We are requested to give notice that a Joint Meeting of the Northampton, Lincoln, Leicestershire, and other Architectural Societies is to be held at Peterborough on Wednesday and Thursday, the 23rd and 24th of May. Mr. Poole and Mr. Owen Davys have promised papers on the Cathedral; and other communications from Sir Henry Dryden, Sir Charles Anderson, Mr. Bloxam, Mr. Lowe, &c., are promised. Earl Fitzwilliam will preside, and the Bishop and the Dean both take an interest in the proceedings. On the 24th an excursion will be made to Croyland and Thorney Abbeys.

*It is particularly requested that all persons who are aware of instances of stone altars now in use, credences, altar candlesticks, and chancel screens (particularly those of post-reformational construction,) with or without gates, stating which, will forward the information without delay to "Alpha," care of Mr. Masters, 78, New Bond Street, or 33, Aldersgate Street.*



A PROVOST'S HOUSE.



THE PROVOST'S HOUSE AT LONDON, ENGLAND.

THE  
ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. CVIII.—JUNE, 1855.

(NEW SERIES, NO. LXXII.)

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THE LATE MR. CARPENTER.

Our pages have already contained the expression of our deep regret at the demise of our cherished friend and honoured coadjutor Richard Cromwell Carpenter. Our duty is, however, not completed until we have given a sketch of his life and works.

The former is briefly told. Mr. Carpenter was born on the 21st of October, 1812, the eldest son of Richard Carpenter, Esq., well known on the bench of Middlesex. His early taste for architecture led him to adopt it as his profession, while his devotional turn and love of the beautiful, indicated church building and mediæval art, as the subjects of his especial attention. After serving his articles with Mr. John Blyth, a gentleman of great practical experience, he entered in London upon the practice of his profession, which he pursued with constantly increasing reputation, in spite of health always delicate, latterly alarmingly so, until, on the 27th of last March, after a protracted illness, he ceased to be, leaving behind him a widow (daughter of the Rev. F. Dollman), two sons and a daughter. His youngest child, a daughter, predeceased him last year,—a blow from which his spirits (already, no doubt, affected by waning health) never completely recovered. His remains were interred in Highgate Cemetery, in the same grave as that of his child, on the 2nd of April, (Monday in Holy Week,) the service being said by his friends, the Rev. N. Woodard and the Rev. B. Webb.

Mr. Carpenter had long filled a district surveyorship, of small value, in London, and some little time before his death, succeeded in obtaining the more valuable one of East Islington, a labour which he was greatly induced to undertake, from the consciousness that the uncertain condition of his health might compel him, for the sake of his family, to relinquish those more arduous, though exalted and gratifying branches of his profession in which his chief delight consisted. He also belonged to the consulting committee of architects of the Incorporated Society. His earliest pupil and friend of twenty years, Mr. Slater,

has since the fatal event been placed at the head of his office, and has received the warm support and full confidence of all Mr. Carpenter's clients.

It has become a hackneyed phrase to say, that the works of any artist will "live"; nevertheless, we cannot find any words which will more accurately describe what we believe will be the verdict of posterity upon the productions of Carpenter. He never seemed to dream of producing a sudden or startling effect, and yet his works all tell, and are all eminently original and varied, and peculiarly devoid of mannerism. His success lay in the perfect keeping of everything which he did,—the harmony of parts and general unity of proportion running through the entire building. The entire mass is broad and manly, and every detail beautiful, as a single study, and thoroughly finished, but never frittered into inanity. Of the value of mouldings to give light and shade, he was thoroughly convinced, and from his extensive knowledge of their different characteristics in the successive styles of Pointed, he handled them with peculiar effect. In proof of his carefulness, we have been assured by one long intimate with Carpenter, that he was once for three days drawing a single set of mouldings from the dictation of his chief. Nor was Carpenter merely an architect: his acquaintance with symbolism and the *instrumenta* of worship was great, and his resources in them never at fault. But, above all, his eye for colour was exquisite. The harmony of his disposition naturally produced this excellence, in which (without hinting at any other comparison to the advantage or disadvantage of either *τοῖν μακαρίτοις*), we think that he was superior even to Pugin,—safer and more equable. It is unnecessary to add that he took a great interest in painted glass, and personally superintended the execution of the windows in the churches of his own building. Latterly, his study of this most important subsidiary branch of ecclesiological art took an even more practical form, by his undertaking the direct superintendence of painted glass on a footing very similar to Pugin's superintendence of the products of Mr. Hardman's *atelier*. Mr. Clayton was the cartoonist whom he trained, (Messrs. Ward and Nixon executing the mechanical part,) and the windows of S. Nicholas Brighton, Beddington, Algarkirk, &c., attest the success of the enterprise.

We may, without indelicacy, add, that in his earlier days, Mr. Carpenter's expectations were such, that it was a matter of comparative indifference whether he devoted himself carefully or carelessly to his profession; and yet he made his election for the most minute study, and zealous attention. The result was that when circumstances not under his control<sup>1</sup> changed the aspect of matters, this study had borne its fruits and stood him in good stead. An interesting memorial of his early application to ecclesiastical architecture has come under our notice, in a set of designs which he prepared in the year 1832 (seven years before our

<sup>1</sup> Unfortunately, during the years of the railway mania, Mr. Carpenter was over-persuaded by others for whom he was naturally bound to show great deference, to undertake railway engineering to a considerable extent. This not only produced great consequent vexation in every way, but most inopportunately interfered with his position as an ecclesiastical architect at the very time when he had made a name.

Society was founded), when he was himself only nineteen, for a large church in First-Pointed, with double aisles, two western towers and spires, clerestory, low central lantern and transepts, defined chorus cantorum, and apsidal sanctuary. Judged by our present standard, the design and the arrangements would be thought very mediocre; but for its time of day, the case was far otherwise. The history of this proposed church is not a little curious. It was prepared (with the serious intention of its being carried out in the parish of Islington,) for a Clergyman, now deceased, who, at that time, entertained very different views from those for which he was afterwards remarkable; and the object was to celebrate Service in it, with an attention to ritual much beyond the standard of twenty-three years since. The scheme fell through from the opposition of the Vicar of Islington. Other designs, of about the same date, for a sumptuous church, show very fair Middle-Pointed tracery. Whether these were alternative sketches for the Islington church, we do not know.

Carpenter's assiduity at this time in measuring and drawing old churches—a practice by no means so common as it afterwards became—was very remarkable. He was fortunate enough, also, to secure the friendship of Pugin, a connection which mutually encouraged their common zeal for the revival of mediæval architecture. At length he built his first church, S. Stephen, Birmingham, about 1840 or 1841. About the same time, also, he formed the acquaintance of our then recently formed society, through the introduction of Pugin; and from this date, the very dawn of the ecclesiological movement, strictly so termed, commenced what we may call his public career.

We do not pretend to offer a complete catalogue of all the works of our friend, still less to assign to each its exact chronological position. S. Stephen's, Birmingham, was soon followed by S. Andrew's, in the same town, exhibiting a remarkable developement of power in its architect. S. Stephen's schools were likewise built by Carpenter. A church at Hatfield Broadoak, in Essex, and another at Seasalter, in the parish of Whitstable, near Canterbury, neither of them executed, were among the designs of this period. A revival of the Hatfield Broadoak scheme was among the latest occupations of his professional career. Three churches of different dimensions for the diocese of Tasmania were also designed by Carpenter at this period, and sent out under the influence of our society. The little churches of Cookham Dean, near Maidenhead, and Nutley, in the parish of Maresfield, Sussex, likewise belong to this period, and also the restoration of the fine church of Kirkby Stephen, Westmoreland. About the same time he was called upon to design a chancel screen and stalls, of great richness, for the new church of Kilndown, in Kent, a task most successfully carried out, under circumstances of great difficulty, from the unpromising character of the block into which they were to be fitted. At a much later date, 1851, Carpenter designed and carried out, in the churchyard of Kilndown, an external double high tomb, under a lofty Canopy, (the sepulture of the late Lord and Lady Beresford,) and at the period of his death, the parsonage of the same church was being completed under his superintendence. His remaining churches com-



pleted and in use are—S. James, Stubbington, Berkshire; S. Nicholas, Kemerton, rebuilt for our president; S. Andrew, Monkton Wyld, Dorsetshire; S. Paul, Brighton; All Saints, Brighton; S. Peter the Great, Chichester; Christchurch, Milton-on-Thames; S. John Baptist, Bovey Tracey, Devon; S. Mary Magdalene, Munster Square; and in Scotland, the new church at Galashiels.

Of churches designed by him, but not yet executed, our own *Instrumenta Ecclesiastica* contain most interesting specimens in the model wooden church for colonial use, and the chapel school. A church for Barnes, in Surrey, was also drawn, but never carried out. A most graceful design for a cathedral for Jamaica is also due to him; and drawings towards another cathedral, on a larger scale, for Colombo. Carpenter likewise drew a church for Point de Galle, in Ceylon: whether or not it has been built we know not. Another Indian church, of the speluncar type, is also due to him.

The *Ecclesiologist*, in a very recent number, contained the description of the very able and original church, with schools, at Burntisland, on the east coast of Scotland, where the parsonage by Carpenter already exists. We earnestly trust, for many reasons, that this design may yet be carried out.

Had his life been spared a little longer, he would at last have designed a church for the British Islands, of a size and dignity somewhat commensurate with the architectural ability of one who had proved himself of the metal of the old cathedral builders. The excellent Bishop of Moray and Ross entrusted to him the cathedral which he proposed to raise at Inverness. Rapidly increasing weakness prevented the entire design from being matured, but from his bed of sickness Carpenter was enabled to direct the design for the stately western façade of this church, which has gone to Paris, among British contributions to the international Exhibition. Mr. Slater, we are glad to say, is to carry out the work upon his predecessor's key-note.

Of Mr. Carpenter's restorations we have already noticed Kirkby Stephen. He was for many years consulting architect of Chichester Cathedral, and the ameliorations there (including the tracery of the west window, which he drew) were carried out under his eye. The excellent Dean has appointed Mr. Slater to succeed him in this post. Carpenter likewise furnished complete and extremely beautiful plans for the restoration of S. Patrick's, Dublin, which were unfortunately laid aside in favour of very questionable, bit by bit, and almost amateur, achievements. The pulpit in Gloucester Cathedral is likewise due to him. But of tantamount to cathedral restorations, the most complete and satisfactory which he has carried through is, as our readers must well know, that of Sherborne Minster. The designs also exist, as we have before now announced, for the complete restoration of New Shoreham church, (as long as Sherborne,) inclusive of the rebuilding of the Romanesque nave, of which one bay alone exists.

Of churches on an humbler scale, wholly or partially restored, we must notice S. Margaret's, Leicester; S. Thomas the Martyr, Pucklechurch, Gloucestershire; All Saints, Highweek, Devon; S. Nicholas,

Old Shoreham; S. Mary Eastbourne, Westmeston, and Sompthing, in Sussex; S. Mary, Stowting, and S. Lawrence, Hawkhurst, Kent; the churches at Powerstock, Dorset; Willingden and Bodiam, Sussex; Great Bookham, Surrey; Wittersham, Kent; Saywell, Wilts; Bishops Frome, Gloucestershire; S. John Baptist, Little Maplestead, Essex; SS. Peter and Paul, Milton-on-Thames; and churches of the same dedication at Exton, Rutlandshire (lantern and spire rebuilt); and Algarkirk, Lincolnshire, a fine church, completely and sumptuously restored; S. Andrew, Cobham, Surrey; All Saints, Maidstone; S. Mary, Devizes; and the English chapel, Archangel. The font at Wigan was one of his earlier works; and the choral arrangement in Christchurch, Albany Street, is due to him, though hampered by slender means, and the obligation to use and match some existing fittings.

The chapel school of S. Kentigern, West Linton, Scotland, must not be forgotten; and of schools, besides those already noticed, Kemerton; Edgbaston; Powerstock, Dorset; S. Paul's, Brighton; King's School, Sherborne; Morton, Yorkshire; Avebury, Wilts; Shenston and Stanford, both in Kent.

Carpenter's parsonages, besides Burntisland, are—Brasted, Kent; Little Cornard, Essex; Westmeston, Sussex; Monkton Wylde, Dorset; Cotesheath, Staffordshire; Devizes; Buxsted, Sussex (altered) and Kilndown. Almshouses at Belmont, Hereford, are also due to him; also the alterations of Campden House, Gloucestershire, and of Bedgebury Park, Kent, in which the work being Italian, an ingenious use has been made of the French chateau style. One of his latest works was the preparation of most extensive designs for a new workhouse at Brighton, which won the competition, and will, we trust, be carried out.

We have left for the last his greatest original work—the college of S. John, Hurstpierpoint, a building which we have already so fully described, that we prefer only to record its name. Happily the designs for the still more important college of S. Nicholas, Lancing, (the future locale of Mr. Woodard's central "Shoreham" college,) were, with the exception of the chapel, completed by our lamented friend, and the general *coup d'œil* exists in a lithograph, prepared under his own superintendence. With this, by Mr. Woodard's kind permission, we illustrate the present memoir. All comment of course we postpone till some later period.

Such was Richard Cromwell Carpenter, whom to have known was to have loved and to have honoured.

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*Memorial to the Late R. C. Carpenter, Esq.*

78, New Bond Street,  
May 4th, 1855.

SIR,—The friends of the late R. C. Carpenter, Esq., having resolved to commemorate his merits, professional and personal, by filling the west window of the church of S. Mary Magdalene, Munster Square, (one of Mr. Carpenter's

works,) with painted glass, and by the foundation of some architectural prize, a committee was formed, with power to add to their number, to carry out the above objects. The Lord Bishop of Moray and Ross kindly consented to act as Chairman; the Rev. B. Webb, Secretary of the Ecclesiological Society, as Honorary Secretary; and Mr. Beresford Hope, as Treasurer. The committee held their first meeting on May 2nd, 1855, at the Architectural Museum, Westminster, and it was agreed that it would be necessary to raise a sum of not less than £700; half of it to defray the cost of the window, and the other half towards the foundation of an annual prize for architectural students in memory of that eminent architect, the nature of which must of course depend upon the amount contributed.

An executive sub-committee—consisting of the Chairman, Treasurer, and Secretary, together with the following gentlemen, J. Blyth, Esq., Joseph Clarke, Esq., Henry Clutton, Esq., G. G. Scott, Esq., the Rev. Edward Stuart, (Incumbent of S. Mary Magdalene,) the Ven. Archdeacon Thorp, and the Rev. N. Woodard,—was appointed for the purpose of promoting the subscription, and of selecting the subject and the design of the memorial window.

An account, in the name of the Carpenter Memorial, has been opened at Messrs. Coutts and Co., and your co-operation in this work is earnestly requested.

I have the honour to be, Sir,

Your obedient servant,

BENJAMIN WEBB, *Hon. Sec.*

## ON THE POINTED ARCHITECTURE OF ITALY.

THE following paper contains the substance of an address made by G. G. Scott, Esq., at the Anniversary Meeting of the Ecclesiological Society, on May 2, 1855. Mr. Scott kindly acceded to the request of the meeting, and committed his observations to paper, with certain additions, which are distinguished by being enclosed in brackets.

ONE of the most important cautions which the student of mediæval architecture should impose upon himself, on first visiting Italy, is to guard carefully against being too much carried away by the reaction against former prejudice. The lover of Pointed architecture usually visits Italy *late*, and almost always under the impression that it contains little that is exactly in his line; and when, so far from this impression being confirmed, he finds that it is absolutely filled with objects of the deepest interest to him, he is apt to fly at once to the opposite extreme, and to be so much enamoured of these newly discovered beauties, as to think them superior to those of the works on which his former ideas and knowledge had been founded.

This is a great mistake. Were it even true that the Pointed architecture of Italy were superior to our own, it would be unwise to in any degree substitute it for that which is pre-eminently our national form of architecture, and which has on that ground (as well as so many others) such special claims to be made the basis of our future

developements. Such, however, is far from being the case. Italian Pointed, though replete with beauty, is *per se* very inferior as an architectural style to the cotemporary architecture of England, and especially of France. Its details are so mixed with reminiscences of classic antiquity, [and its construction falls so far short of carrying out fully the great principles of Pointed architecture,] that it must ever be considered as a far less perfect developement of the style than those of Northern Europe.

These facts, however, once admitted, Italian Pointed may be studied with very great advantage, and will be found to supply a vast fund of material which may be used to enrich and render more copious and complete that which we derive from our northern examples; and which may be imported into our own style, without in any degree infringing upon its nationality.

It is almost presumptuous to attempt an enumeration of the lessons we may learn from Italian art before a society which has given so much practical consideration to the subject.

The first I will notice is the extensive use of what has received the name of Constructional Polychromy. This is perhaps the very first thing which strikes the eye on visiting Italian works of the middle ages. Its highest developement is of course where *marbles* of different colours are used in the actual construction of the building, as in the Cathedral and Campanile at Florence. The mass of the work is there of white or veined marble, but is interstratified and panelled in certain proportions with red and dark green marbles; in addition to which the parts are enriched by inlaid patterns, in marbles of various colours, the whole forming the most exquisite combination of colour which can well be imagined.

At the Cathedral at Sienna the only materials are, so far as I can recollect, white (or veined) and black marbles, which are for the most part alternated in equal proportions. Here the effect is very inferior to what we see at Florence; the contrast is too crude, and the proportions of dark and light colour unpleasing. This was, however, corrected in the addition commenced, but never completed, on the south side of the church, where the columns have only one course of black to four of white, with a slight addition of inlaying; and here the effect is exceedingly fine and harmonious. In the east end, also, the proportion of white and black courses, and of inlaid pattern, is exceedingly pleasing. [I mention this, because it is of the utmost importance, if this mode of decoration is attempted, that the proportions of the different colours be most carefully studied.]

The use of marbles of different colours for detached shafts is a universal feature in Italian Pointed, [and is a system of decoration peculiarly open to ourselves, from the great variety of rich material now at our disposal.] I will mention one instance of it which particularly struck me. I refer to one or two pillars at the western end of the nave arcades in the cathedral at Genoa. These are of later date than the church in general, and are so beautiful in their detail, that, without any wish to disparage Italian architecture, my first involuntary impression was that they must have been designed by a French artist,

of which I am the more convinced from looking again at my sketches. The artist, however, made himself perfect master of the Italian material. The pillars consist of an octagonal nucleus of plain stone, nearly concealed by twenty-four detached shafts which surround it. These are most beautifully arranged, both in position, size, and colour. Those occupying the four cardinal faces (1 ft. 5 in. in diameter) are of a rich mottle of crimson, green, and white. Those on the diagonal faces (11 in. in diameter) are alternately of white and black; and between these and the great shafts are, in each interval, two smaller shafts, ( $6\frac{3}{4}$  in. and  $4\frac{1}{2}$  in. in diameter,) also black and white, but the colours counterchanged, so that on two sides we have three white and two black, and on the others three black and two white. The richly-carved capitals are white, the abacus with carved cresting of dark marble; the bases (supported by stiff foliage) are of a mottle of black and crimson on a light coloured plinth. The superincumbent arches are of alternate voussoirs of light and dark marble. The whole struck me as the most beautiful combination I had seen, [and applies especially to my present subject, inasmuch as the design clearly belongs to *Northern Gothic*, though the material and its treatment are Italian.]

Much the same may be said of the beautiful western portals of the same church, evidently designed by the same hand. [The details are for the most part purely French, as is the general design, but the use of polychromatic materials is carried to its fullest extent, as also is the use of that beautiful Italian feature, the twisted column and moulding. In one of these portals, of which I took memoranda, the larger detached shafts are alternately of green and dark mottled marbles; the smaller ones of a red mottle and black. They are placed against a flat splayed jamb, of great depth, which is formed of alternate courses of dark and light marble, the light courses being each inlaid with small pattern-work. The bases are white, with the beautiful French enrichment of supporting leaves; the plinth is in courses of various colours, inlaid, dark upon white, and white upon dark. The arch-stones are alternately dark and white, but in some of the orders the individual bowtills are cut out, and black or white inserted; counter changing in each course—an exaggeration, perhaps, of the principle, as it infringes a little upon the construction. On the whole, these western parts of the cathedral strike me as among the most valuable specimens I have seen, and the more so as they fully illustrate the principle I am advocating, of enriching *Northern Gothic* with Italian ideas, but doing so without infringing upon its essential characteristics. We have here ready to our hand an original instance of what I suggest.]

The form, perhaps, of constructive polychromy which most concerns ourselves is that produced by the use of brick and stone, (with the occasional addition of marble.) Verona is peculiarly rich in work of this kind. In these works we usually find each order of the arches of doorways, windows, &c., in alternate voussoirs of stone and brick, their relative positions counterchanged in the different orders, and sometimes the orders thus formed are alternated with others entirely of stone, and carved. These features are exceedingly beautiful. The same occurs in the Old Palace at Mantua, and is indeed common

throughout that part of Italy; [the walls are usually banded at intervals with single courses of stone.]

While on the subject of brick, I may just mention the great beauty of many Italian buildings which are wholly of that material. Such is the case with the ancient parts of the cathedral, and with the tower of another church, at Mantua, works by no means devoid of ornament; but I recollect no work of this kind which struck me so much as the Mercanzia at Bologna. Its front is of exquisite beauty, and is almost wholly of brick, including carvings of the richest character and the most beautiful execution. The church of S. Petronius in the same city, a structure of extreme grandeur, though I cannot admire its detail, is internally almost wholly of brick, though unfortunately now whitewashed. Its foliated capitals and other ornaments are of brick. As however Mr. Street has made the brick architecture of Italy his special subject, I will not say more upon it. [I may, however, in connection with it, call attention to the extensive use of terra-cotta, or brick of a superior kind and on a larger scale, used for the more artistic portions of buildings. When used in these days, terra-cotta is treated as a sham stone, but in the old Italian buildings I never saw it used otherwise than as the highest development of brick.]

[The practice of overlaying buildings with thin slabs of marble I will not dwell upon. It is open to this objection, that if the slabs are quasi-constructive in their distribution, they involve a *sham*; if not so, they disturb the constructive idea which is so desirable to keep up in dignified architecture. I consider the practice fair and admissible, if not pretending to be constructive, but would suggest that it would be much better to limit it to panels and other subordinate parts, the genuine walling material being shown around it. I may mention that at S. Mark's, at Venice, the slabs are placed with their longest dimension *vertical*, as if to prevent any thought of their pretending to be constructive. In the domestic buildings at Venice, the windows being generally of marble, while the walls are of plastered brickwork, the former are made almost like a modern chimney-piece, the whole window construction being cut out from the wall into which it is built by what a modern mason would call an 'out ground,' or thin strip of marble (perhaps an inch and a half thick) built edgeway into the wall, and enclosing the ornamental dressings of the window. The edge of this slip of marble is cut into the peculiar Venetian dentil. Coloured marbles are often used within this framing.]

The next Italian element I will mention as capable of being imported into our own styles is mosaic work. This offers too wide a scope for me to attempt to dwell upon it. We have full proof that our own church builders considered it suitable to their works, from their introduction of it in Westminster Abbey and other buildings. [The glass mosaic used as a decoration for architecture (as distinguished from floors) seems to me, if its manufacture were successfully revived, to be a very beautiful and legitimate enrichment. The glass, however, must be *opaque*, and the gold *external*, protected only by a glaze on its surface. In the instances of it which we have in Westminster Abbey, it is used with Italian architecture; but this seems

merely the result of employing Italian workmen. It might as readily have been used in a work of English design. In the cathedral at Prague, a large external surface is faced with it or with some very similar mosaic.]

The whole subject of painted wall-decoration may be studied with the greatest advantage in Italy. In northern buildings we generally find it in a very fragmentary state from decay and intentional obliteration, but in Italy we may study it in its integrity. Besides this, the Italians having always excelled as colourists, the intrinsic merits of their decorations may fairly be supposed to be such as to command our special attention. Their details, however, I would not generally recommend to direct imitation, being very much derived from classic ornament, and they are frequently guilty of the modern sin of *shamming*, their decorations often representing marble of different kinds, moulding, and mosaics. The bands or borders of ornamental work with which they framed their frescoes, or divided the surfaces of wall or ceiling, and with which they edged their windows or the compartments of groined vaulting, are often peculiarly beautiful in their treatment, and, though bearing strong traces of the antique, furnish very useful hints for ourselves. [Their mode of introducing small busts of saints in fresco in quatrefoils, &c., at intervals in these borders and in circles in the vaulting, is peculiarly beautiful, and might be imitated where a more extended use of fresco would be impossible. I may mention that the borders to the groining compartments are often faulty in uniting too completely with the rib, and appearing to give it a disproportionate width.]

Fresco painting, properly so called, can only be studied in Italy. It is the great glory of mediæval art in that country, but is too wide a subject for me to venture upon. [I will just throw out for consideration, whether, in frescoes used as a part of architectural decorations, the Italian method of rendering them *complete paintings* without an outline, or that more usual in the North, of defining every figure (as in glass) by a strong outline, is the most appropriate.] While on the subject of frescoes, I will suggest, as a point meriting careful consideration, whether their presence is any legitimate reason for avoiding rich stained glass. Such would not appear to have been the practice in Italy. In the chapel in the Arena at Padua (a building evidently designed expressly as a field for artistic decorations of the highest order,) remnants of rich glass exist sufficient to show that it originally filled the windows, and its absence gives a cold, crude tone to the decorations. In the church of S. Petronius at Bologna, many frescoes have existed, though now obliterated, but the windows are still filled with the richest glass. The apse of Santa Croce, at Florence, retains both its frescoes and its glass, the latter fully as rich as that in Northern churches, and though I spent a considerable time in it, carefully examining its detail, the question of whether the frescoes suffered from the glass never so much as occurred to my mind. It may be that the amount of light diffused in a Southern atmosphere may admit of both, but that in our climate it would not,—but, as we use about double the surface of window that the Italians did, one would think that this

ought to correct our deficiency of light. [Among the specimens of Italian Decorated interiors which particularly struck me, I may mention the exquisite chapel of S. Felice in the church of S. Antonio at Padua, and that of S. John, under the east end of the cathedral of Sienna. The latter, however, I was prevented from examining carefully.]

The architecture itself of Italian Pointed buildings, as I have said before, does not strike me as being suited to our imitation in its main features, nor yet in its more ordinary details. Even here, however, the exceptions to be made are very numerous. First, I would mention the use of twisted shafts of an infinity of patterns, often enriched with carving or mosaic,—also of twisted or cable mouldings, around arches, and in many other positions. These, particularly the former, seem to me to furnish a decorative element of great value. The window tracery is often inferior, but occasionally is treated in a most masterly manner, as in the filling in of the round arches in Or San Michele at Florence. These were originally the arches of a market-house, but were altered to Gothic windows of exquisite beauty and great originality. They are figured in Professor Willis' work. I cannot mention this building without noticing the wonderful ciborium, altar, and altar-enclosure it contains: one of the most splendid works of its kind in existence, decorated with sculpture, inlaid marble, coloured glass, and almost every kind of enrichment.

To go through the range of Italian Pointed architecture, and pick out the parts I think capable of being used consistently with our own, would be a most lengthy business. It is better to suggest the principle and leave every one to use it to the best of his own judgment. [One great question which the subject suggests is the problem of the use of the dome in Pointed architecture, much too wide a question, however, for the present occasion.] The extensive use of round unclustered pillars; the splendid pulpits (e.g. those at Sienna and Pisa); the treatment of sepulchral monuments (not always, however, felicitous); the beautiful introduction of sculptured busts (as in the painted decorations); the sculpture generally; the greater scope given to niche figures than in our narrow niches; the practice of canopying windows and flanking them with detached shafts standing on corbels beyond the face of the wall; the splendid quasi-machicolated cornices and parapets (as those of the cathedral and campanile at Florence); and an infinity of other features, deserve a most attentive though discriminating study.

Lastly, the domestic architecture of Italy will, if rightly used, add a great store of useful materials to that which we obtain from our own examples. The square, corniced street fronts (though I should mention that they were almost as common in French towns,) are in many positions more suited to modern use than the gabled front. The treatment of the windows, the freedom with which the openings are either divided by mullions or left unbroken, as convenience might dictate; the beautiful way in which balconies, balustrades, external staircases, and all kinds of objects of ordinary requirement are introduced, offer a copious field for most useful practical study, and one greatly tending to supply what is wanting in our own domestic architecture. [In making



use; however, of such suggestions, the difference of climate must never be lost sight of.]

I will only add that my object having been to point out in a hasty way what I think suited to our own use in Italian Pointed, I have not adverted to the features to be rejected. What I wish to suggest is the careful avoiding of the unbridled eclecticism of the day, which leads every traveller to run wild after what he happens to have seen last, and to urge our strict adherence to the great principle upon which we have started,—the revival of our own national branch of Christian art, as the basis of future development, and the making use of other branches not as in any degree superseding, but adding copiousness to, our own.

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### ARCHITECTURAL ROOM OF THE ROYAL ACADEMY, 1855.

WE have again to fulfil our annual task of reviewing the Architectural Room of the Royal Academy, and we have again to renew our annual protest against the neglect into which that most important branch of the arts is allowed to fall. This year, a partial excuse may be found in the fact of the many drawings which have been sent to Paris, but still the solid ground of complaint remains behind, and seems likely to remain for many a year to come. We need hardly remind our readers, that the exclusion of models some years since, which has been persisted in, is something very like a formal semi-repudiation of architecture altogether on the part of the Academy. The chief sign of amelioration (not emanating from the Academy) which we perceive this year, and which we desire specially to commemorate, is the insertion by some, unhappily far too few, of the exhibitors, in their designs, of plans of the buildings, of which they give the elevation or the perspective.

On the other hand, the hanging appears to us more than usually objectionable this year. One instance will suffice to establish our point. Of the ecclesiastical architects who show, the most eminent is Mr. Scott, who has sent two special designs of great artistic importance, and drawn upon a considerable scale—(1189) the interior of Doncaster church, and (1235) the new Town Hall of Hamburg. How are they treated? The former, an uncoloured drawing delicately drawn in sepia, is hung so far above the sight-line, that, killed as it is by the over-coloured productions all round, it is almost impossible to be decyphered. To make up, the coloured drawing of the Hamburg Hotel de Ville (one of the most important new structures in the room) most carefully and gracefully got up, and illustrated by vignettes of other portions of the building, is placed so low, that one must twist one's back to get a satisfactory view of it. In the meanwhile, the majority of the drawings on the sight-line have not the tithe of claim which these two possess. We could swell our list of instances, but we forbear.

We have already described (1159) Stapleton church, Gloucestershire,

re-building for and by the munificence of the Bishop of Gloucester and Bristol, by Mr. J. Norton.

1170, Design for a church, by Mr. C. F. Crapp, is a huge sprawling Romanesque affair, with transepts, and capped with square towers hitched on to the sides. This design must have been meant for the Exhibition of 1842.

1174, Design, selected in competition for the proposed new church, Kingswinford, Staffordshire, erected by Messrs. Bidlake and Lovell of Wolverhampton, is a rather ambitious Middle-Pointed cross church, with lean-to aisles, and a tower at the west end of the north aisle, subsiding inartistically into an octagon, from which the spire grows, thinning at its base by an ungraceful concave curve.

1266, Cemetery chapels, Bilston, Staffordshire, also erected from the designs and under the superintendence of Messrs. Bidlake and Lovell, exhibits both "chapels" combined into one mass: a most objectionable arrangement. They stand at right angles to each other; the tower at the angle, with a square spire banded, like the roofs, with black and red tiles. The style is a sort of First-Pointed.

Mr. Teulon exhibits (1175) Wheelwrights' and other shops, designed to be erected at Thorney Abbey, for His Grace the Duke of Bedford; and (1197) the Post-office, Relieving Officer's house and cottage, at the same place. The latter is a very picturesque group of buildings, the former not so remarkable. We also perceive from him, (1215) Chapel of Ease to S. Andrew, Watford: an oblong Middle-Pointed chapel, without constructive chancel or aisles, and with the tower standing against the north wall to the east end. This tower is saddle-backed, parallel with the church, and with a tourelle springing from the ridge in the centre: an infelicitous combination.

Mr. J. James appears four times, (thrice in his own name, and once as an architect, with another exhibitor,) with four places of worship for the Congregationalists,—as the Independents now term themselves: all built in Pointed architecture, in imitation of churches,—a fashion of late peculiarly prevalent in that particular denomination. Three of them, we are glad, for the sake of art, to observe, he illustrates with plans. Of his designs, the one which first appears, illustrated by a plan, (1178) New Congregational Church, Halifax, in course of erection, is the cleverest as an adaptation of principles to the circumstances of the worship for which the structure is intended. We need not say that we disapprove of that worship, and that we consider the adaptation of church architectural forms to it as detrimental to them in their physical beauty as in their moral truthfulness. But still as Mr. James's executive task was to build an Independent meeting-house, and yet make it somewhat like a church, he deserves credit for the way he has carried it out. The structure is cruciform, the shallow eastern limb serving for vestry, and the tower, surmounted by a spire, stands on the west side (we assume orientation) of the north transept. The west end contains an adaptation—more successful than the purpose deserves—of constructional gallery stairs. The gable comprises a properly traceried window, corner pinnacles, and a metal gable cross—a point, under the circumstances, to be noticed. 1228, New Congregational

church, Regent Street, Barnsley, is not so good. The triplet of Middle-Pointed mullioned lights at the west end is objectionable. 1276, Competition design for Congregational church and schools, Crouch End, Hornsey, is an unimportant and characterless design, hung very high; and as to 1280, New Congregational Church, Queen Square, Brighton, erected, we are told, from the designs and under the superintendence of Messrs. J. James and R. Brown, we have only to remark that it is cruciform, the shallow east end serving for vestries, that the transepts are double-gabled on each side, and that there is a metal gable cross.

1181, Christ Church, West Hartlepool, recently erected, by Mr. E. B. Lamb, is one of those uncouth and grotesque combinations of incongruous architectural *tours de force*, which it requires the inartistic and withal presumptuous mind of Mr. Lamb to conceive. Such a mass of absurdities, as the apse with the eastern triplet, the horrific chimney, the octagonal central tourelle, the beacon turret with its "wide-awake" capping, and the out-corbelled battering termination of the west tower, all comprised in the present drawing, can, we should imagine, be hardly equalled elsewhere.

Mr. Pugin, Junior, is an architect whose works no ecclesiologist can contemplate without great interest. He appears twice in the present exhibition. 1182 is "a rough sketch of the interior of a chantry chapel, about to be erected at S. Mary's church, Greenwich, for Stuart Knill, Esq." This is a solemn looking chantry chapel, with a groined roof, and double high tomb in the centre. The altar and reredos are very elaborate; the latter being a *pietà*, in the highest relief, seen through an open canopied arcading. The idea is very good, but unfortunately Mr. Pugin has been induced, in order to give it prominence, to throw the altar itself and its furniture into insignificance. The group, with its architectural accessories, comes sheer down upon the mensas, so that not only is there no super-altar, but the *four* candlesticks are actually disposed so as to cluster with the coupled pillars of the arcading. This is a failure alike in an artistic and a ritual view. We should recommend Mr. Pugin to read M. Viollet Leduc's interesting article "*autels*," in his new Dictionary, in which he proves that it was only at the renaissance, that the altar itself ceased to be a defined article of furniture, and was absorbed into the structure of the church. Mr. Pugin's Greenwich altar perpetuates that mistake under Pointed forms. We now come to 1227, an elevation of S. Michael and All Angels' Abbey-church, now erecting at Belmont, near Hereford, for F. R. Wegg-Prosser, Esq., which we are able to judge of not only by the elevation which gives the south side, but by a plan annexed. Before going any further, we must observe that the design fails in one essential differentia of an *Abbey-church*. Though the building is cruciform with central tower and spire, the choir limb is lower in elevation than the nave. We suppose it must have been drawn before its abbatial character was decided. The church comprises a clerestoried nave and aisles of three bays, central lantern and spire, transepts, choir, and flanking chapels on either side; and projecting from the northern of these chapels, another chapel (the founder's chantry,) at right angles;

like an alternative transept, though longer than the real one, and with its altar at the north, the rest being correctly orientated. We can conceive no defence for so gratuitous an innovation. The east and west windows are both of five lights; the clerestory of coupled two-light windows. We observe on the south side of the choir towards this, a queer window full of tracery dormering into the roof. We suppose this is intended to produce some effect of light at the east end, but it does not look well in elevation. The spire is overloaded with ornament.

1192 Interior of a portion of the Garrison Church of Edinborough Castle, to be erected from the designs of R. W. Billings, is an unintelligible mass of heavy Romanesque castellated work, meant we suppose for Presbyterian worship.

1196 Entrance to a Cemetery Chapel, by Mr. R. H. Potter, does not, we are sorry to say, come up to Mr. Potter's chapel of last year. We had then to praise its boldness and massiveness. These characteristics are this year exaggerated. The design is a tower and spire, the former open for carriages, which gives the whole a quadrupedal and straddling look, heightened by the way the buttresses are disposed, so as to make the tower and broach pyramidise from the ground.

1198 is an Interior View of the New Private Chapel at Hooton Hall, Cheshire, the residence of Richard Christopher Naylor, Esq., by Mr. J. K. Colling. Some time since the acquisition by a merchant-prince of Liverpool of this old ancestral place raised somewhat of a sensation. We are glad to observe that the new proprietor has signalized it by fitting up a family chapel. The style, like the rest of the mansion, is Italian, and the whole effect seems religious. The arrangements are, a double row of stall-like seats on either side, the prayer-desk at the east end of the southern row, and an altar slightly elevated. Colour is introduced on the ceiling and on the walls.

1205 Design for a Parochial Church, to accommodate 1200 persons, by Mr. C. Gribble, is a poor Middle-Pointed cruciform structure, with the general effect of a building of the Third style. There are aisles, and a tower and spire at the east end of the north aisle.

1208 North-east View of proposed New Church of S. Michael, Sutton Coldfield, Warwickshire, by Mr. J. F. Wadmore, comprises a general exterior and four other vignette illustrations. It is a moderate-sized church with broad gabled aisles in Early Middle-Pointed, and will, we should think, in execution have a very fair effect. The pillars of the nave are of some dark stone.

1211 Design for an Interior of a Collegiate Church, by Mr. C. H. Driver, is a large showily got up affair, very expansive and grand with triforium, painted glass, &c., but utterly defying any examination. These sort of make-believe cathedrals are the easiest things to draw, and about the least useful as architectural studies. If Mr. Driver really wishes to try his hand at that kind of thing, there is the Lille competition open to him, only we warn him, that if he does not mend his style he will have very little prospect of winning there; neither will Mr. J. L. Pedley, who gives us in 1231 a design for the Interior of a Cathedral,

still more portentous and extravagant than Mr. Driver's; one fact is sufficient to show it, viz. the design shows a reredos in the eastern arch of the lantern, and beyond an illimitable eastern limb of we could not reckon how many bays.

In 1268 Chancel of S. Paul's Church, Balsall Heath, Birmingham. Mr. Pedley attempts a less ambitious flight. What this chancel may be in reality we know not. In the showy academy drawing it looks rather pretty, with painted glass, perclores, prayer-deck at the northern angle of the lantern, and stone pulpit at the other side. Huge gas-standards contribute to the effect. We trust that there is as much in the actual building.

1212 Design for a Tomb, by Mr. E. A. Hiffin, is a detestable heap of confectioner's Gothic.

1213 Design for a Church, proposed to be erected on the Northwick Estate, Harrow, by Mr. C. Laws, is a church with outgabling aisles, and clerestory of circular lights, the tower standing at the west end.

1214 South-west View of the Collegiate Church of S. Peter, Wolverhampton, showing the restored clerestory and south aisle of nave, and a sketch for the rebuilding of the chancel, by Mr. Christian, exhibits a large cross church with a great deal of curious Late Perpendicular, almost debased work, in the nave and transepts. The clerestory, e.g. consists of a series of transomed square-headed windows, almost like those of a sixteenth century manor house. We presume that Mr. Christian has restored these from authority. The rebuilt chancel, choir it should have been, is mediocre Middle-Pointed. Is all this a sign that the church is being got into order for a future Bishop of Wolverhampton?

Mr. Christian likewise contributes 1242, Interior View of the Choir, Carlisle Cathedral, showing the restoration of the ancient wood-cieling, &c. The glass in the east window is arranged from a sketch by Mr. Wailes. We cannot approve of the position of the stone pulpit, which grows up, all alone, from the sanctuary floor towards the north. It looks as if it had been wheeled there and forgotten. The double row of coronæ are suspended from brackets imitating hammer beams, which do not look well, and are very unreal, for the obvious reason that, as they hang so low there is no reason to run up their chains so high. With a central corona the case is different. It must depend from the central point of the roof. We should recommend Mr. Christian to substitute metal brackets from the spandrils or at the caps of the pillars. The sanctuary rail of wood is heavy. The canopied reredos has not much character. The combination, in the centre, of the trefoiled and the straight-sided canopy is not felicitous. With all these criticisms we cannot but rejoice to see this noble church under restoration. We are glad to notice the introduction of colour.

1220 S. Pancras and S. Mary Islington Cemetery, at Finchley, View of Episcopal Chapel and S. Mary Islington Lodges, and 1224 S. Mary-le-bone Cemetery, Finchley, View of Episcopal Chapel and Lodges, both by Messrs. Barnett and Birch, are far below the mark. Both are cruciform, a very inconvenient form for a cemetery chapel, and in the

former the odd little central spire must add materially to the inconvenience.

1239 The Exeter Diocesan Training College, with the proposed Chapel, by Mr. J. Hayward, is very common-place, and perpetuates the antedated error of detaching the chapel, which with a bell gable is made not to look like a college chapel.

1248 Design for a Church, by Mr. D. R. Warry, is very poor, with nave and aisles under one span, and the tower hitched on to the east end of the south aisle. The tower and spire, with rather extravagant Middle-Pointed details, are First-Pointed in their mass.

1254 Rectory at Sandhurst, Berks, lately erected from the designs and under the superintendence of Mr. J. Billing, does not call for much notice. It is of red brick.

1267 Perspective View of the Parish Church, Roughrood, Radnor, erected from the designs of Mr. C. H. Howell, looks rather pretty in design. The church has aisles, but no clerestory: the tower sloping off at a more obtuse angle than the nave roof. The sacristy is placed correctly. The tower and broach stand at the west end of the north aisle.

1262 Interior of S. Nicholas Church, Great Yarmouth; as restored by Mr. J. H. Hakewill. The restoration of this magnificent church shows correct arrangement in so far that the east end of the nave is arranged as a Chorus Cantorum, with the pulpit standing against the southern pier, which forms its western termination. Colour is introduced. We cannot conceive why some of the open seats have square ends, and some poppy-heads, the latter especially in the aisles.

1269 Interior of a Church, Brown and Blackall architects, must be a conventicle in which the forms of Pointed architecture are horribly travestied to suit an arrangement which would otherwise be atrocious.

Messrs. Salter and Laforest's new Church at West Moulsey, Surrey, (1274,) in Middle-Pointed, has chancel, and gabled south aisle, with the tower and spire at its west end. The drawing does not show if there is a corresponding north aisle.

1283 Design for proposed Schools for Orphan Girls, comprising residence for superintendents, and the necessary domestic offices, by Mr. H. Williams, is common-place.

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## MOVEABLE BENCHES OR CHAIRS.

Wz place under this common heading, several short letters which we have received on this subject.—ED.

### *To the Editor of the Ecclesiologist.*

SIR,—I witnessed a funeral, the other day, in a small country church, fitted by Mr. Butterfield. It was a mere nave, with no aisles, but with a south-western porch; and it was evident that the architect

had made the central passage, between the two blocks of fixed open benches, as broad as he could. But there was not room to turn the bier round; and, accordingly, the coffin remained in the cross passage at the west end of the church, while the Service was said in the chancel. When the Lesson was over, the officiating Clergyman squeezed out as well as he could, while, with the greatest awkwardness, the bier was being backed and "humoured," in order to turn it round for going out of church. I could not help wishing that your correspondent, "A MORE PRACTICAL MAN," had described the inconvenience of a funeral in a church fitted with benches, in as graphic a way as he did a catechizing in your last number.

It may be said, perhaps, that *moveable* benches would have allowed a sufficient area to be cleared for the funeral to be decently performed; and this thought, indeed, occurred to me at the time. But I soon saw that this was a fallacy; for not only would the difficulty of moving heavy benches be quite sufficient to hinder the insufficient, and insufficiently paid, staff of a small country church from ever attempting it,—as was well put, I remember, by your experienced correspondent, "LONDINENSIS,"—but also in a church *filled* from one end to the other, as most of our churches necessarily are, with benches, where are the benches to be removed to, when it is required to leave an open area for particular purposes? Your correspondent "RURICOLA" asked whether a pile of benches at the west end would not be many times more unsightly than a heap of chairs? But I would also ask whether it is possible, *physically*, to pile heavy benches one upon the other? In fact, Sir, I believe *moveable* benches to be a delusion altogether. The choice must be between benches of any kind, or chairs; and I, for one, have no hesitation in choosing the latter.

Your's, obediently,

E. A. E.

*To the Editor of the Ecclesiologist.*

MY DEAR SIR,—I feel very much tempted to join in the altercation which is taking place on the subject of chairs in churches, as opposed to fixed (or moveable) benches. It seems to me that the existing system is stiff, and its advantages, at all events, known and understood. Let us, however, notwithstanding all theoretical objections, give chairs a fair practical trial, and, if they fail, abolish them ruthlessly, but at all events allow them to come into court, and be put on a practical trial. I don't know why the lower parts might not be joined to the upper (i.e., the seat), in something of the same sort of way as a music stool, so that the seat might be turned round for kneeling purposes, without wheeling round the whole frame-work.

Your's, truly,

F. L.

*To the Editor of the Ecclesiologist.*

MY DEAR SIR,—The terribly *verata questio* of "Benches or Chairs" is still undecided, I presume, from the appearance of still another article

on the subject, in your last number; and though not pretending to compete with the ideas and superior experience of Practical, More Practical, and Most Practical Men, may I venture to suggest a modification of the humble "camp-stool" of ordinary life, as, first, cheap; secondly, convenient; thirdly, very portable; fourthly, easily stowed away when not in actual use? I have often thought that the ordinary congregation at cathedral Service might be accommodated in this way outside the roodscreen, (supposing it to be an open one,) and I think that the absence of fixtures of any kind in the nave of a cathedral is even more desirable than in a church, where some idea of regularity of attendance is almost inseparable. My idea of a cathedral church is, that it should be essentially *missionary*, collecting and gathering all the remnants and stray sheep of the flock. The camp-stool which I have in my eye is nothing but a strong seat stretched across two pairs of folding legs. It might be made of oak, with brown leather or cloth seat, and would, I think, so present a much more Ecclesiastical or, at all events, unobtrusive appearance than the chair one sees in foreign churches.

Your's, obediently,

SEORSUM.

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### THE ANCIENT WOODEN CHAPEL OF NEWLAND, WORCESTERSHIRE.

ABOUT two miles from Great Malvern, and close to the Worcester road, stands the unpretending subject of this notice. There is considerable picturesqueness in its situation, at the verge of a small common, with finely-grown trees in the background; the churchyard fence, if one ever existed, having long disappeared and left the sacred enclosure undistinguished from the adjoining orchard-ground. Externally, the little chapel presents a nave and chancel under a continuous roof, upon the western extremity of which rests a small belfry-turret, surmounted by a spirelet cased in lead, bearing still its ancient vane. The framework throughout is of wood, and is thus constructed:—a horizontal beam rests upon a rubble foundation all round; from this, at the angles and occasional intervals, rise perpendicular timbers, reaching up to another horizontal beam beneath the eaves. At mid-height a third series of horizontals is carried round, intersected by the uprights, and with them forming panels; which are here and there cut across by diagonal braces. Two doorways occur towards the west end: the northern is blocked, but its simple formation, by means of curved timbers combined into a pointed arch, is easily traced; the southern is still in use, and has been enclosed by a modern porch, which masks its original features. The windows are all modern, with one exception, which is particularly valuable, as among the chief indices of the date of the whole. We should characterise it as Late Middle-Pointed. It consists of two pointed lights, foliated in the heads, which are not connected by any hood-moulding, but are cut out of a solid block of wood,



placed horizontally in the wall. It is situated on the south of the sanctuary, and is stopped up. Wooden pegs are used throughout, instead of nails, to hold the framework together. They are mostly cut off level with the surface; but it is remarkable that immediately beneath the eaves the pegs are left long, and projecting, as if to make provision for the readier substitution of new wood at this situation, so open to decay. The overlapping edge of the roof covers the uppermost horizontal timber from the wet; and a weather-board is attached to the wall at mid-height, to protect the middle and lower tiers of horizontals.

Within, there is found a well-marked distinction between the nave and chancel; the former having a plain open roof, of simple construction; the latter being covered by a ceiling of oak, nearly flat, and divided into square panels by moulded ribs, bearing bunches of well-carved foliage at the intersections. This is the most ornamental feature that remains, and seems, in conjunction with the window already noticed, and the northern doorway, to point out the 14th century as the probable date of the chapel. No impress of the Third-Pointed style is apparent in either of these relics. The stone font, so far as its nearly obliterated mouldings can be traced, would seem to belong to a period at least as early as that just mentioned. The screen, if there ever was one, has disappeared; and deal pews occupy the greater part of the interior, which presents no other point worthy of notice except some commendable marks of recent improvement in painted quarry-glass, illuminated scrolls, and general good keeping. The restored building would form an excellent model for a church, of the simplest type, in many colonial situations, or for a temporary church at home. Indeed, after the lapse of probably five centuries, it remains in good substantial repair, and seems likely yet to outlast many fabrics of brick and stone,—ostensibly more durable works of the present day.

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## REPUBLICATION OF THE OLDER SERVICE-BOOKS OF THE ENGLISH CHURCH.

*To the Editor of the Ecclesiologist.*

SIR,—I have read with much interest the remarks of "*Cruz*," in your last number, relative to the re-publication of the earlier Service Books of the Church of England. Having recently turned my attention to the study of Liturgies, I can testify to the necessity of such re-publication from the difficulties that I have experienced myself, living at a distance from any library containing books of this character. I can assure him that, if other students have met with similar difficulties, the scheme for re-publication would be eminently successful. Only let the works published be got up in good style, say, to match Mr. Maskell's publication, and given entire and unmitigated, and they will form a valuable acquisition to our stock of materials on this subject.

There is much to encourage such a publication. We scarcely as yet know the extent of our riches. Your report of the Ecclesiological Society curiously confirms this; where it is stated that "the Church Library at Newark contains, among other curious Liturgical books, a noted copy of the York Hymnal." With this fact before us, I think it certain that, if a society were formed for the re-publication of older Liturgical works, it would give a great stimulus to research in many libraries where curious works have lain hitherto unnoticed. The Chetham Library in this town might furnish something, as also the celebrated Dr. Byrom's Library, which I have no doubt, through the well known liberality of Miss Atherton, the present owner, would be accessible to the learned.

I hope sincerely you will not let the subject sleep, but as a first step, re-publish "the Catalogue of different editions of these books, and of the other printed Service Books," referred to by your correspondent.

Can you inform me whether "*Missale ad usum insignis et præclaræ Ecclesiæ Sarum*, reprinted from the first known edition of the Salisbury Missal, printed at Rouen, 1492," was ever published? It was announced by Mr. Pickering, as nearly ready in 1845, (or at the same time when Maskell's works were published,) but I cannot trace anything of it beyond this announcement.

I remain, Sir, your obedient servant,

Lux,

*Manchester, 11th April, 1855.*

[We shall be much obliged to our correspondent to send us any particulars he can furnish of the Service Books in the Chetham Library, and in that of Miss Atherton. Our publisher has copies of the list of Service Books, and can furnish them to any who may apply for them. The Missal of 1492 has never been re-published. It would probably be more convenient, if an edition of which a larger number of copies exist than this one, were chosen as the basis of a new edition, and a comparison made of the differences between it and the other editions. Of this edition there are but two copies remaining: one imperfect; while, of some others, there are as many as 17 or 18.—ED.]

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## PROPOSED CATHEDRAL AT LILLE.

We have been requested by M. le Comte De Caulaincourt, to state that the Commission propose to make arrangements by which the drawings of English competitors may be deposited in this country and sent over to France on the responsibility of the Commission.

From what we learn, we trust that England will be well represented at the competition. We should be very sorry if it were otherwise, as the best ecclesiastical architects of France intend, we believe, to enter the lists, as well as candidates from Germany and other Continental countries.

## THE ARCHITECTURAL MUSEUM.

WE desire to call attention to the catalogue of the contents of the Architectural Museum, lately published.

We quote the following prefatory notice, which will convey a just notion of the value and extent of the work undertaken by the committee of the Museum :—

“The object of this undertaking is to supply a want which has been the chief cause of the deficiencies of our artist-workmen, or of those workmen who are engaged in carrying out the more artistic portions of architectural works, as compared with the same class of workmen in other countries. The disadvantage under which they labour is simply this—that they are seldom so situated as to have facilities for referring to ancient works containing the finest specimens of their respective arts, and can afford neither the time nor the money for visiting them; and, though nature herself should be the groundwork of all Decorative Art, our workmen, through not being conversant with the works of other times in which that principle has been so nobly acted upon, lose one great means not only of acquiring artistic skill and sentiment, but of rightly appreciating the beauties of natural objects and their just use in art.

“The purpose, then, of this institution is to bring within the reach of our artist workmen those objects of study which they have not otherwise the means of visiting.

“To effect this, an extensive and rapidly increasing collection of casts has been formed (in a suitable though rough building in Canon Row, Westminster), from the finest ancient examples (both English and Foreign) of architectural carving and sculpture, effigies, &c.; mouldings and other ornamental features; rubbings of sepulchral brasses, &c.; tracings of stained glass and mural paintings; encaustic tiles; also specimens and casts of metal-work; impressions of ancient seals; and of other objects of art incidental to the practice of architecture. Original specimens are only admitted where their removal would not be in any degree an act of spoliation.

“To these are being added, as opportunities offer, photographs from architectural objects at home and abroad.

“A collection of casts is being formed from natural foliage, that workmen may be enabled to study the best artistic works of past ages side by side with nature herself.

“The institution has hitherto been eminently successful, and the collection of specimens is most extensive. Courses of lectures will continue to be given, those already delivered having proved in the highest degree practically useful; but for the future, in order to realise these benefits, the active co-operation of architects and lovers of art in general is earnestly solicited.

“Donations or loans of specimens will be most serviceable in enriching the museum. Manufacturers and others will be permitted, on the approval of the committee, to exhibit specimens, *but on their own responsibility*.

“It is in contemplation to offer prizes of medals for the best specimens of workmanship by art-workmen studying at the museum.”

A report from the Curator refers to the principal presents received during the last year, and to the conversazione and the meetings for workmen held during the last season. The cards for the series of lectures for the next season have lately been issued. The lecturers are Messrs. Winston, Jopling, Burges, Clutton, Hudson, Scott, Lord Alwyn Compton, and the Rev. F. D. Maurice.

## MR. OLIPHANT ON PAINTED GLASS.

*A Plea for Painted Glass, being an Inquiry into its Nature, Character, and Objects, and its Claims as an Art.* By FRANCIS W. OLIPHANT. Oxford: J. H. Parker, 1855, pp. 72.

WE are glad to see so intelligent and well-toned an essay as this from a professional glass-painter; and we cannot but hope that Mr. Oliphant may have many opportunities of showing that his practice is not behind his theory. Though it can scarcely be said that there is much originality in the treatise, yet it is most satisfactory to find that such sound views and principles are spreading among those whose vocation is the actual cultivation of art, and that they can be expressed so temperately and with so much good feeling as by the present writer.

Mr. Oliphant divides his essay into five sections, in which respectively he treats of (1.) The field on which Painted Glass has to work; (2.) The material it has to work with; (3.) The purpose for which it is introduced; (4.) Its scope, capabilities, and distinctive qualities; and (5.) Its universal applicability.

The first branch of his subject leads him to a brief historical summary of the various ways in which, in successive architectural styles, the window openings have been filled by the glass-painter: and this sketch is very fairly executed. The writer however is strongly prepossessed in favour of the style which we ourselves have always thought the culminating period of this branch of art, and is thoroughly alive to the defects of the Renaissance.

Some of his remarks, in his second head, where he is speaking of the nature of the material employed in his art, and of the difference between old and new glass, seem to us to deserve quotation.

"But the material of ancient painted windows is not transparent so much as translucent: nor is it a mere thoroughfare for the light, but a radiant medium which throws it abroad in joy and beauty. Old glass, from its irregular manufacture, has a broken surface, waved and speckled, yet nowise diminished in purity; the roughness and imperfection of which, instead of forming a merely limpid communication between the eye and the day, take hold of the light, and give the sparkle of jewels to the sunbeams. You no longer feel a necessity to look *through*, but are able to look *at*, these windows, and each of them gives a new centre of radiation and local habitation to the light. This pearly radiance and glory, which is one chief attraction of old windows, is greatly owing, not to secrets of the craft, unknown to us, but to the inequality and broken surface of the material in which the elder artists worked. The power of glass, so made, to convey colour is quite unique; no kind of painting can at all come up to it. It is true, we cannot have the infinite gradations of our great oil colourists; we cannot round one tint imperceptibly into another, as it is given to them to do; so much we grant; but for power and brilliancy, or even harmony and sweetness, glass well made and skilfully used, has a scale of beauty which no gradated pigments laid on an opaque surface can hope to equal. And further, if the glass painter had at his command all those powers of gradation which the oil painter enjoys, the other conditions of his art would not admit of their ex-

ercise. A degree of precision and distinctness is required in his tints to harmonize with the necessary distinctness of his composition and outline; the former of which must be regular and simple, in consequence of the slight relief permissible by the art itself, and to accord with the general requirements of architecture, in which windows form an essential feature; while the latter is inevitable, as each piece of glass must be enclosed in its own outline of lead. This last circumstance has been a stumblingblock and cause of objection to many. Frankly admitted by the old artists as a condition of their art, they so used it, as frequently to heighten the effect of their works; and this, on reflection, all who have studied the subject will be disposed to allow; for frequently as I have heard the lead lines objected to in modern productions, I do not remember to have seen or heard of their detracting from the merits of old glass.

"But to return to glass as a vehicle of light and colour; made in the old manner, it is a luminous material, full of points which catch the light like the facets of a diamond; and it is this which accounts for the gemlike lustre of old windows. Always light, because always suspended against the day, they yet respond with indescribable sympathy to every change in the heavens, answering one by one, sweet vassals of the sunbeams, according to place and aspect, to the inspiration of the light. In the north and east, they proclaim the sun's rising with a flush of radiance, which gradually melts into repose. as the great exhibitor passes round the south to glow there in the splendour of noon, and finally blazes and sinks behind the glorious western window, which waits all day for that beatitude of sunset, with which its beauty is identified. Wherever you survey them, at whatever point of view or hour of day, the sun continually lights upon some undiscovered jewel, and flashes its rapid ray upon you ere he passes on to another. Nor is this only in the sunshine. It is not easy to describe the charm which a soft clear twilight bestows upon the same windows, which all day long have answered to the shining of the sun. I remember visiting Cologne Cathedral in the dusk of an autumn night; in that great nave the soft gloom was gathering into darkness; the few figures among its massy pillars were stealing about half discovered; the new windows of Munich glass were retiring, as you could fancy, into little alcoves of gloomy colour, blackening against the waning light; while high and clear above, in all the sweet purity of its original tones, hung the ancient glass, which had gained indeed an ethereal delicacy and refinement from the twilight, but had lost nothing of its power."—Pp. 19—23.

While we agree very much with this, we think he has omitted to mention the preponderance of *grisaille*, or at least the judicious use of a great amount of sober-coloured glass in contrast with the strong colours, as a cause of the peculiar silvery tone of some of the finest ancient windows. We could refer to some modern windows where the skilful use of *grisaille* backgrounds produces so much the effect of ancient glass that even ordinary observers are struck by it. Mr. Oliphant speaks highly of the glass manufactured, under Mr. Winston's eye, by Messrs. Powell; but he well observes at the close of this section, that after all the success with which even the best materials can be employed depends upon nothing else but the genius and skill of the artist.

We like the tone of the author's remarks on the dignity of his art as being employed, in its highest range, in the decoration of the sanctuary. This brings him however to compare its claims and its fitting place in relation to the still higher branch of art, to which fresco or mural painting belongs. Though he has not himself seen Italy, he concludes on the authority of others—and our own experience would

be in favour of his conclusion—that even very richly coloured glass does not really spoil the effect of mural paintings.<sup>1</sup> Of course, however, in a climate like our own, larger windows, or a greater predominance of grisaille, would be required: for an actual want of light, which is in all cases to be regretted, becomes intolerable if it hinders the due effect of internal painting. Here again we will quote Mr. Oliphant's words. His allusion to a particular church will be no enigma to many of our readers, while in quoting his words, we disclaim the expression, even inferentially, of any opinion.

“In respect to a question frequently discussed, viz., the effect which the introduction of painted glass windows has, or may have, upon pictures, or mural paintings, placed in the same building,—much as has been said on the subject, I have seen nothing conclusive. From the testimony of one good authority, I learn, that in a famous church in Italy which he lately visited, and which was enriched equally with all three modes of illustration, he did not find that the introduction of the one had any disadvantageous effect upon the others, but that he was able to examine all, with mutual satisfaction and pleasure. On inquiring lately at [sic] another, himself smarting under the infliction of a strongly-coloured west window, in a church intended to be storied and illuminated with frescoes by a first-rate hand, what he thought of Italian glass? he answered, (I may say, retorted,) that with the exception of some at Verona, he had seen little to admire; that the Italians generally used small windows, and so obviated the necessity of painted glass, which he was inclined to think a very sensible plan. The late Pugin, however, whose powers in composition and colour, as I had good opportunity of knowing, were of the highest order, admired the windows at Milan, and brought home very valuable sketches.”—Pp. 33, 34.

In his fourth section, Mr. Oliphant argues well against any attempt to produce atmospheric relief in painted glass, beyond a certain limit; and he lays down certain rules as to the nature of perspective allowable in the material, suggested by the use of various planes, such as may be observed in the friezes of the Parthenon, and in bassi-relievi in general. He then proceeds to consider the causes of modern failure in general, adverting to the two extremes of servile copyism and antiquation on the one hand, and of the ambitious imitation of oil painting on the other. He points out truly enough, that even now, in spite of the growing estimation in which the art of the glass painter is held, the traditions of the time of its degradation, when it was a mere branch of the glazier's trade, still cling to it. He objects, not altogether unnaturally, to the method of estimating a stained window by a price-current of so much per square foot; and seems to hope that a more liberal feeling will prevail among the patrons of the art, as, he asserts, a higher and more artistic spirit is growing in the minds of the workmen. He has our best sympathy in his endeavour to show that good art is not of necessity more expensive than bad art; and it is only just to allow him, in his own words, to prove to niggardly church-decorators, that good work must be remunerated by a good price:

“How many complaints do we hear of cheap building, cheap furniture, slop tailors; and why should slop glass be encouraged? I have blue glass

<sup>1</sup> On this subject the reader will see our opinion confirmed by that of Mr. Scott, in his excellent notes on Italian Pointed, printed in our present number.

which cost me half-a-crown per foot, and blue glass which cost me sixpence; white that cost one shilling and ninepence, (not to speak of time and travel for their purchase and selection,) and white that cost fourpence; and this difference goes through all the colours and qualities of glass. In addition to this, it must be remembered, that it may take two square feet of glass to cut one of a painted window, and that, as it unfortunately happens, it is our rarer and more expensive colours which are least amenable to the diamond, and, though generally of great substance and strength, when shaped, they are very liable to accident during the process. The lead used in uniting the work, shares in this difference of original cost and labour in working: and shall we not carry this up to the skilled artist and designer, who, if he makes, as he ought, a design and working drawing for each window he undertakes, cannot by possibility make so much money-profit by his work, as he who works up the cartoons which have already done service in half-a-dozen instances. But it is *not* the artist's talent, as is insinuated, that makes the greater expense: there is plenty of that in the country, wanting only training and intelligent direction, to work gladly at a rate little surpassing the remuneration of our skilled mechanics;—it is the good glass, the good sound workmanship, and well preserved lead lines, the careful and appropriate design, the obedient and skilful execution,—these are what must and will increase the cost of production. And why may we not expect them to be as cheerfully paid for in glass painting, as in any other article of purchase or commission?"—Pp. 59—61.

The brochure concludes with some remarks on the best kind of glass for filling classical windows, and with an appeal to the connoisseurs and patrons of the art, to labour for its purification and advancement.

## THE CRYSTAL PALACE.

*The Palace: an Artistic Sketch of the 10th of June, 1854.* Bosworth.

THIS is a lively and sufficiently agreeable description, by an architect, of the opening of the Crystal Palace: written, he tells us, "upon the spot," and now printed for circulation among his friends. The writer admires the general colouring of the present palace extremely, and thinks it far superior, in this respect, to the former. The following is a just criticism:

"The Crystal Palace cannot well be criticised *architecturally*. It has, it is true, 'proportion' and 'outline,' and this is good of its kind; but it lacks nearly all other characteristics of architecture-proper; and can boast of very little in its design, that might not be the result of mere mechanical skill; and, indeed, wherever architectural detail has been the most aimed at, there is the greatest amount of failure. It is a piece of constructional engineering in iron and glass on a grand scale, whose object is not the production of a 'work of art,' but only the covering of a vast area for a specific purpose, with the most available means, in a short space of time; and, so far as it is capable of being noble, it is a noble as well as successful work."—p. 24.

And the effect of the exterior is thus fairly described;

"The effect of the exterior of the palace from the grounds is likewise very striking in its *colouring*. The blue and white of the metal ribs seem to add a

vast amount of aerial perspective, and to make the building look even larger and grander than it really is. From the middle terraces, also, one is reminded of those magnificent palaces described in fairy tales. The effect of the horizontal lines is most imposing, and this is admirably carried out through the whole extent of the façade, whilst their elevation above the surrounding scenery adds greatly to the expansiveness of the scene; and the idea of grandeur and repose such a sight is calculated to convey is truly wonderful."—p. 19.

The following passage, and its note, will betray the writer to our readers :

"I cannot help looking at this whole building as a remarkable exemplification of a theory to which I have been giving much time and attention; viz. that in architectural forms all perfect or pleasing proportions do fall under the laws of geometry or arithmetical progression; and that these laws are in every case, as certainly and systematically capable of being defined and applied to such forms as the laws of harmony are to musical composition."—p. 12.

"And hence I argue that, to *insure* perfect proportion, certain fixed rules ought to be observed, and that the determining of such forms ought in no case to be left to the eye *alone*. And I believe that some rules were used in all works of ancient and mediæval art. The dimensions of many mediæval works are supposed to have been set out by reference to *common multiples*. Thus the general dimensions of Cologne Cathedral are said to have been originally fixed by multiples of 7 :—

$$(20 + 3) \times 7 = 161$$

$$\begin{array}{r} (30 + 3) \times 7 = 231 \\ (40 + 3) \end{array}$$

$$70 + 6 \times 7 = 532^*$$

The dimensions given being respectively—the interior *breadth* of the choir; the height of apex of roof and *breadth* of the whole interior; the height of western towers and *length* of the whole interior."—P. 25.

Without prejudice to the impartiality of our editorial judgment, we may finally allow Mr. White to speak on the question, now in controversy in our pages, whether fixed seats or moveable chairs are the best for accommodating a large assembly.

"The most enchanting view of all was one which I afterwards obtained from the end of the top gallery, along the whole length of the building. It was quite a fairy scene. One part, and by no means the least part, of the effect was given by the chairs, which were now piled up together in groups the whole way along. These were common rush-bottom chairs, and their colour contrasted admirably with the red carpet and deal-planked floor, and the bright green of the tropical and other plants. The sight of them forcibly reminded me of what I had before observed, viz. the great suitableness of chairs for the accommodation of a vast assembly; and I could not but think what a strong argument in their favour those would have who advocate their adoption in the bodies of our large churches and cathedrals."—P. 15.

<sup>1</sup> These dimensions are engraved on a stone in the cathedral.



MR. BECKETT DENISON ON GOTHIC ARCHITECTURE  
AND DONCASTER CHURCH.

*Lectures on Gothic Architecture, chiefly in relation to S. George's Church, at Doncaster, delivered in the Town Hall there.* By EDMUND BECKETT DENISON, M.A., one of Her Majesty's Counsel. Doncaster: Brooks. London: Bell and Daldy. 8vo. pp. 111.

THERE is a hearty manly tone about Mr. Beckett Denison which we like. Fond of ecclesiastical architecture, he found the unfortunate opportunity of putting his knowledge to the proof in the conflagration which reduced the magnificent church of Doncaster to ruins; and he now comes forward to tell his fellow-townsmen the "reason why" of their old fine church, and of the still more stately structure with which Mr. Scott is replacing it. The lecture is, in short, a *precis* of church architecture, revolving round this particular structure, so as to explain why it is built in Middle-Pointed, and so forth, in language excellently adapted to the comprehension of an auditory but little versed in ecclesiological lore, and especially suitable to keep up their zeal in the practical work of completing the new church worthily of its commencement.

With most of Mr. Beckett Denison's arguments we agree—speaking of course generally; and we are glad to see that, working from his own premises, he has come to generally such sound conclusions.

The value of the pamphlet is enhanced by several illustrative woodcuts of the old and new churches, including comparative ground-plans on opposite pages. We share in the author's regret that, through the unfortunate interference of the Archbishop of York, the nave was curtailed of a part of the additional length which Mr. Scott at first proposed to give it, on the absurd plea that the church ought not to be built to hold more than 1350 easily, 1500 having been the original intention. Accordingly, instead of six, it will consist of only five bays. The internal dimensions of the new church are now—length, 168 ft., (nave 90 ft., lantern 34 ft., chancel 44 ft. 6 in.); breadth of nave and aisles, 65 ft.; transepts, 92 ft.; chancel and chapels, 85 ft. It will thus be one of the largest of modern *completed* churches,—the largest, perhaps, (measured by its superficial area,) of our communion in Great Britain, unless that be the parish church of Leeds.

We think Mr. Beckett Denison might have spared some remarks he introduces, somewhat by the head and shoulders, upon certain supposed religious tendencies. They do not help Doncaster church, and they are not particularly to the point; and we think that, if we tried, we should very easily be able to refute them. But let them pass, where there is so much real and solid behind.

We observe that he singles out the Irvingite church in Gordon Square as the best modern ecclesiastical structure, in preference to that "fantastical" building, All Saints, Margaret Street. How is it fantastical? It deals with materials unknown to the first builders of Doncaster, and not employed in Gordon Square; and in using them natu-

rally, employs as of necessity combinations unknown in either of those places. The architect of the original First-Pointed church at Doncaster would have dubbed Mr. Scott's new structure fantastical.

Mr. Beckett Denison, in his bold, outspoken way, gives a singularly impartial character of Mr. Ruskin, not shrinking to point out either his undoubted merits or his undoubted faults. Few persons, we imagine, would have the courage to publish the truth so bluntly.

We note one error in fact, when, in-reference to Italian Pointed, the lecturer says (page 19) that "there is not, nor ever was, a single church of that architecture (Pointed) in the city which is the headquarters of Popery, and hardly one in the whole of Italy." How a person generally so well informed can have let his pen run on to such a statement, puzzles us. Let us merely remind him, as to Rome, of Santa Maria Sopra Minerva, not to talk of the church of the Ara Coeli and the Lateran Basilic itself. For the rest of Italy, the best answer comes from the person whom he is most likely to respect—the architect himself of new Doncaster church, to whose paper in another part of this number we refer Mr. Beckett Denison.

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#### MR. PROCTER ON THE PRAYER-BOOK.

*A History of the Book of Common Prayer, with a Rationale of its Offices.* By the Rev. FRANCIS PROCTER, M.A. Cambridge: Macmillan. 1855. Small 8vo.—pp. 451.

WE have no hesitation in recommending this unpretending volume as one of the most valuable contributions to popular (in its best sense) theological literature which has appeared for a long time. Hitherto the student who wished to gain that general knowledge of ritualism in reference to our own Prayer-Book, which must be all that the majority of even clergymen can ever expect to acquire, had only the alternative of falling back upon the antiquated compilations of Sparrow and Wheatley, and the industrious but one-sided treatise of Mr. Palmer, or else of working out individually the uncertain achievement of making his own system for himself, by the cursory perusal of many detached portions of many books. Mr. Procter recognised the deficiency, and he has set himself to work to meet it in a broad and practical spirit. Hitherto our ritualistic writers have manifested a tendency to divide themselves into two classes—the one referring everything to primitive and oriental sources—the other exclusively dwelling upon the mediæval books which formed the immediate originals of our own services. Mr. Procter, with a wise and reasoning impartiality, preserves the middle and safe course, of tracing the actual services up to all antecedent Catholic authorities, primitive or mediæval, (Sarum in particular) and in that spirit, ably epitomising the "documentary annals" of the English Church, with its changes of service completed or proposed down to the

present time. A proof of the minuteness of research, which he has devoted to this object is that he has not overlooked even the Dunkirk (Socinian) book, or the new Irvingite "Liturgy." The merest glance at his contents shows his industry. The first part being the general history of the Book of Common Prayer, successively deals with the service books of the English Church before the Reformation, treating both of "medieval service books" and "books of private devotion." We then go on to the Prayer Book in the time of Edward VI., with notices of the foreigners supposed to have influenced its language. Next comes the Prayer Book in the time of Elizabeth, later versions, books of private devotions, Knox, and the Puritan Prayer Books and substitutions. The fourth chapter takes in the period from the Accession of James I. to the Death of Charles I. Then comes the Prayer Book in the reign of Charles II., with an appendix on the attempted revision in the reign of William III., the offices of the Nonjurors and Scottish Church, the Prayer Books as used by independent churches and congregations, and notices of certain occasional offices.

The second part is entitled the Sources and Rationale of the Offices, and follows up the various subdivisions of the Prayer Book, its daily and its Sacramental services, with the occasional services, and appendix on the State services and the proposed changes of 1689. Throughout this part the various portions of the Prayer Book are illustrated by corresponding and archetypal parts of the Sarum Books set out at length and printed in the original Latin, and in a comprehensible form.

This is but a meagre and incomplete summary of the contents of Mr. Procter's most instructive volume—a notice and not a review. We trust to have often to refer to it, if not to discuss it more at length. But in the meanwhile we felt it due to the book not to leave it without at least this tribute of sympathy and gratitude.

Before we close we must notice one inadvertence upon a point peculiarly connected with our own studies, which, we trust, will in a subsequent edition be rectified. In a foot-note to page 185, given with a reference to Guericke, it is said that "chancels date from the thirteenth century." That they date, in some form or other, from the same epoch that churches themselves do, it is needless for us to assert. It is equally so to say that chancels, in their actual architectural form, were long anterior to the thirteenth century, and that many are still in existence in England, and all over Christian Europe of a far anterior date. The unlucky expression clearly slipped in by a mere casual oversight, and we should not have noticed it, save for our regret to see such a statement stamped with the authority of a volume otherwise so commendable. In the passage where it occurs, Mr. Procter bears his testimony to the retention of chancel screens and stalls, forming part of our present rubric, and quotes the decisive passage of Bishop Cosin where he interprets the chancels remaining as they had done in time past, by their being "distinguished from the body of the church by a frame of open work."

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## THE REVISED PRAYER BOOK OF 1689.

UNDER the title of "*The Book of Common Prayer interpaged with the Revised Liturgy of 1689*," Mr. Bagster has published in rather a handsome form, the alterations prepared for Convocation by the Royal Commissioners in the first year of the reign of William and Mary, edited from the copy printed by order of the House of Commons on the motion of Mr. Heywood, made on March the 14th, 1854.

It is so convenient for a student of ritual to have documents of this kind in an accessible form that we will not say that we regret the present publication: nor can we believe that any harm, but rather good, will come from letting people see these jejune and worthless compromises. But the work before us would have been many times more handy if it had been really *interpaged*, as the title incorrectly promises. Instead of this the book is in fact *interleaved*; so that on every successive leaf that is turned the true Prayer Book, and the proposed revision, occupy alternately the right and the left pages. As there is no heading to the pages, this is often very perplexing. In all parallel arrangements of this kind, it should be a cardinal rule that the pages to be compared should occupy the same relative position as to each other to the eye of the reader.

The editor, a Mr. John Taylor, of Kensington, who is advertised as "author of 'Wealth, the name and number of the Beast,'" and "editor of the 'Emphatic New Testament,'" prefixes a short, but not unprejudiced, history of public forms of prayer in general and the Common Prayer Book in particular. He gives unqualified praise to this fruitless attempt at revision which Mr. Heywood disinterred from the Lambeth Library, and thinks that, had these alterations been adopted, all disputes in the Church would have been avoided. But it was not till we reached the last paragraph of the prefatory notice that we could understand why Mr. Bagster had thought it worth while to publish this edition. It seems to be thought that there are persons who, by an improvement on Dr. Mc Neile's bracketed Prayer Book, will use the revised page of the present edition in church while "the minister" is reading the authorized version on the opposite page. We subjoin this remarkable paragraph.

"The suggestions of contemporaries are seldom done justice to. It requires years to elapse before men are able to form an impartial estimate of their value. If Convocation would take into consideration those which are now for the first time brought before them, they would have no jealousies to contend with, and might hope to arrive at a satisfactory conclusion. If they should approve the work, great would be the service rendered to our Church. A career of usefulness and influence would be opened out to its members, missionaries, and ministers, which has never been equalled in its past history. If they should reject it, the Church of England may be injured, but the Church of CHRIST will not suffer. Many a private Christian will cling to the revised Liturgy as his greatest solace. He will find in its pages all the prayers he can wish for, either for himself or his family, whether they be in health or in sickness. He can even take it to Church with him, and accom-

pany the minister by praying in the Spirit according to the revised form, while the services are being read in the ancient way. But let us hope that this partial use of it will not be necessary; and that, without further delay, the members of the Church of England generally may have all the aids of those improved forms of devotion, which the providence of God has just placed within their reach."

### THE BROMPTON METRICAL PSALTER.

*The Metrical Psalter. The Words and the Music on the same page, arranged for singing at each Sunday Service throughout the year.* The Words, suitable to each Day, being selected from the New Version in the Book of Common Prayer, by WILLIAM J. IRONS, D.D., Vicar of Brompton. The Music, arranged and harmonised for four Voices, by HENRY LAHEE, Organist of Brompton Church. Parts I. and II. London: J. A. Novello.

THIS seems to be the last grand effort made on the part of Tate and Brady's version, to keep some portion of the ground which it has of late been forced to yield, chiefly, we must admit, to the irregular troops of modern hymns, but in some degree to our own better organised Hymnal. We will not now debate the question whether it be desirable to retain to some extent the practice of singing metrical psalms in churches where the prose-psalms (we use this term for convenience, though conscious of its inaccuracy) are chanted. It is sufficient to admit that it will probably be many years before English congregations in general can be brought to take up heartily with that more perfect form of worship. In the meantime it is better that people should sing portions of the psalms in a metrical form, than none at all. There may be some versions rather better, upon the whole than Tate and Brady's; and, of course, a much better "metrical psalter" might be formed, by selection from various versions. But the "New Version" has certainly the great advantage of being best known to, and in the hands of, nearly all English church-goers. The use made of some stanzas from it by the authoress of an admirable work of fiction which has lately appeared, presents a remarkable illustration of Dr. Irons' assertion, that "many of the passages in that much under-rated [?] version are familiar to the ears, and intimately allied with the most sacred feelings, of Church people." One might suspect a conspiracy between the two parties.

The plan of the work is to give portions of four psalms for each Sunday in the year. "The festival and occasional hymns will form an appendix on the same plan." The extract from each psalm is limited to three stanzas; and the various forms of the Gloria Patri are printed on page 1. Those who know the character and talents of Dr. Irons, will hardly need our testimony to the goodness of the selection. It is to be regretted that his partiality for the version should have betrayed

him into inserting such a puerile stanza as that which represents the 10th verse of the 18th psalm. It occurs in the first portion for the first Sunday after Christmas. We must also remonstrate against such a concession to popular ignorance (this is the mildest term we can use) as is made in the outside title, by the phrase, "the New Version *is* the Book of Common Prayer." We hope that *is* will be changed to *at the end of*, or something equivalent, at least, when the work is completed.

The music is arranged in four vocal parts, printed on two staves, with all the words (except the Gloria Patri) between them; a plan which combines cheapness with general convenience. The thirty-one psalms in Parts I. and II. are set to twenty-eight different tunes, three tunes being repeated. The tunes are well selected, both in themselves and with respect to the words. We think, however, that "Yarmouth" had better have been excluded, for it sounds mutilated when set to a four-line stanza; besides that, it is not a tune that suits a large number of voices.

Again, the "Chorale [*sic*] No. 4," being intended for a stanza of five lines, the words are eked out by repeating the third line, which gives an unmeaning effect. The vocal parts are, upon the whole, well arranged, and easy to sing. The harmonies, where they appear to have been arranged by the musical editor, are more remarkable for smoothness than for strength, a character which renders them well suited to the words which they accompany.

It is obvious that one or two metrical psalms may be sung on each Sunday, without derogating from the rights of ancient Christian hymns; and to that extent we can safely recommend the present work to the Clergy and to musical people, presuming that it will be continued at least as well as it has begun.

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## REPORTS AND PAPERS OF THE NORTHAMPTONSHIRE AND OTHER ARCHITECTURAL SOCIETIES.

*Reports and Papers read at the Meetings of the Architectural Societies of the Archdeaconry of Northampton, the County of York, the Dioceses of Lincoln and Worcester, and of the County of Bedford, during the years 1853 and 1854. London: Masters.*

THE volume published by these allied Societies for 1854 has just appeared, and reminds us that we have never noticed the one for 1853. Both volumes are very creditable; and this combined method of publication would appear to be very successful. Each Society furnishes to each Part a Report, and as many Papers as the Committee considers deserving of publication.

Sir Henry Dryden contributes to the volumes before us his Paper "On Church Music and the Fitting of Churches for Music," (of which some extracts have already been given in our pages,) and another amusing, but instructive, and generally trustworthy, lecture

"On Repairing and Refitting Old Churches." The Rev. G. A. Poole's Papers are entitled "On Cathedral Derangements," and "The Churches of Leicester." The latter is very elaborately executed. Mr. W. H. Dykes, of the Yorkshire Architectural Society, prints his Paper on "Certain Mural Paintings Recently Discovered in Pickering Church," and a very interesting Monograph (with plan and illustrations) of the Priory Church of S. Mary, at Bridlington. We note also an account of the Excavations at Fountains Abbey, by Mr. J. R. Walbran, and "Remarks on some of the Churches in North Craven," by the Rev. William Boyd, Vicar of Arncliffe. Archdeacon Churton's remarks "On the Remains of Penitential Cells and Prisons connected with Monastic Houses" are interesting; as is also the Rev. James Raine's Paper "On Easby Abbey." Mr. Churton, we observe, explains a line in Romeo and Juliet:

"A grave? O, no; a lantern,"—(*Act V. Sc. iii.*)

which has been a puzzle to commentators, by showing that "lantern" was often used for a presence-chamber or drawing-room in a gate-house or lantern-tower. Mr. Raine's Paper is illustrated by a most interesting plan of the fine Abbey Church and monastic buildings at Easby.

Our own Committeeman, Sir Charles Anderson, contributes "A Few Words on Monumental Sculpture;" and another of our members, Mr. H. Hall, a Paper "On the Churches of East and West Retford." "The Birthplace of Cranmer," is the title of a Paper by the Rev. F. C. Massingberd. The Rev. J. F. Dimock argues on the topic "The Date of the Consecration of a Church no proof of the Date of its Erection." Much interesting information is given—also to the Lincoln Diocesan Society—by Mr. M. H. Bloxam, on the "*Domus Inclusi*, or Habitable Chamber found in many of our ancient churches." The last of the recluses known in England was John Gibbs, Rector of Gessing, in Norfolk, who was ejected from his benefice as a nonjuror in 1609. "After his ejection he dwelt in the north porch chamber, and lay on the stairs that led up to the rood-loft between the church and chancel, having a window at his head, so that he could lie in his narrow couch and see the altar. He lived to be very old, and at his death was buried at Frenze."

Mr. P. Thompson is the author of an antiquarian paper on the "Early Commerce of Boston;" and, in a Paper on "Vaulted and Open Roofs Compared," the Rev. G. A. Poole says almost more in favour of wooden roofs than we could ourselves endorse. "The Church and College of Sibthorpe, in Nottinghamshire," by the Rev. G. H. Smyttan, and "The Fortunes of the Church of Southwell," by one of its Minor Canons, the Rev. J. F. Dimock, deserve notice; as does the Rev. F. P. Lowe's essay on "The Nunnery of Gokewell, in Lincolnshire."

The Bedfordshire Society contributes a Paper, by the Rev. W. Airy, "On a Copy of the Solemn League and Covenant, found at Swynshed, Hants;" another by the Rev. H. J. Williams, "On the Druidical Remains of the Ancient Britons;" one by the Rev. J. Taddy on "The Roman and Saxon Remains at Sandy, Bedfordshire;" and one by the

Rev. B. E. Bridges "On the Essex Ring, at Hawnes." For 1854 the same Society prints a valuable Paper by Mr. W. P. Griffith, F.S.A., entitled "Suggestions for a more perfect and beautiful Period of Gothic Architecture than any preceding;" and one by Mr. J. Wyatt, "Memoirs of the Corporation of Bedford;" and also the Rev. W. Monkhouse's topographical discourse "On Risinghoe Castle, in Goldington, and Howbury, in Renhold."

Archdeacon Sandford's able address to the Worcester Diocesan Architectural Association (which was quoted in our own pages) is here reprinted; and also Mr. Markland's graceful and useful Paper "On the Ecclesiastical Architecture of England, as it has been affected by the Taste and Feeling of Past and Present Times." Finally, we have the "Report of the Sub-committee appointed to consider the present state of the ancient Guesten Hall at Worcester," illustrated by some anastatic sketches by Mr. Street. These publications form a valuable addition to the library of an ecclesiologist.

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## EXETER DIOCESAN SOCIETY'S TRANSACTIONS.

### *Transactions of the Exeter Diocesan Architectural Society.*

SINCE our last review of the valuable Transactions of this Society, two parts,—being the final part of volume IV. and the opening part of volume V.,—have been published.

In the former Mr. Furneaux gives a description of S. Bartholomew, Yealmpton, as restored, under peculiar circumstances, by Mr. Butterfield. Lieut.-Col. Harding contributes a curious account of some of the ancient ecclesiastical edifices of Exeter. Speaking of Allhallows, Goldsmith Street, Col. Harding remarks; "The thirst for spoliation during the reign of the Puritan faction condemned this in 1658, with eleven others in Exeter, as a useless church; and it was sold by auction for £50." The twelve churches altogether fetched, it seems, £650. Lord Harrowby perhaps will be glad to have this precedent. It seems that since 1822 Divine service has again been performed in this church. S. Sidwell, in honour of whom a church in Exeter is dedicated, was, it seems, a native of Exeter, about A.D. 740, who was decapitated by a scythe; which is accordingly her emblem. Her feast was observed on the 2nd of August, with an office of nine lessons.

In a second paper, entitled *Iter Cornubiense*, Mr. Spence continues a Cornish tour, embracing Althernun, Northhill, S. Cleather, Davidstow, and Tintadgel, (of which very interesting church an excellent account is given, from the notes of Mr. Rice.) The church of Wembury, on the south coast of Devon, forms the subject of a monograph, by the Rev. W. J. Coppard; and "Symbolism, its practical benefits and uses," is discussed in an interesting manner by Mr. W. White. Mr. E. Ashworth, architect, contributes an useful article on the woodwork



of Exeter Cathedral. In this he assigns, from a consideration of its detail, 1370 as the date of the famous episcopal throne; which has often been attributed to Bishop Booth, who flourished a century later. Mr. J. D. Coleridge's paper, entitled "The necessity of Modernism in the Arts, especially when devoted to the service of religion," also appears in these Transactions. Though lengthy, it is of much value and interest, and must have been useful to the audience to which it was addressed.

In the Second Part, commencing the fifth volume, Mr. Furneaux describes the churches of Antony and Shevocke, Col. Harding the church of Colebrooke, the Rev. W. J. Coppard the church of S. Mary, Plympton, and Mr. Ashworth the church of Woolborough. The final paper is by Mr. W. Cotton, "On the early use of Mosaic and Polychrome decorations in the Primitive Church." The illustrations comprise lithographic views and details of Colebrooke and Woolborough churches and of Plympton S. Mary, of which a chronological plan is also given. There is also an interesting coloured plate of the mural painting of the Resurrection discovered in Exeter Cathedral. We congratulate the Exeter Society on the high character maintained by their costly Transactions.

#### ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

A COMMITTEE Meeting was held on May 1, 1855: present, Mr. Beresford Hope in the chair, Mr. Bevan, Mr. Chambers, Mr. Dickinson, Rev. S. S. Greatheed, Rev. T. Helmore, Rev. H. L. Jenner, Hon. F. Lygon, Rev. W. Scott, and Rev. B. Webb.

The Lord Bishop of Argyll and the Isles was admitted a patron of the society, and Adrian J. Hope, Esq., and Robert Smith, Esq., were elected ordinary members.

Designs by Mr. Street for a village hospital, and for a church-chair and prie-dieu were approved of for the *Instrumenta Ecclesiastica*.

The annual reports of the general committee and the music sub-committee were approved of.

Mr. Slater met the committee, and exhibited his designs for the restoration of Brixworth and Pentridge churches, and also some very successful first sketches for an iron church.

Mr. F. W. Oliphant also met the committee and exhibited some cartoons for a memorial window in Kettering church, some interesting sketches of stained glass from Nuremberg, and some specimens of Mr. Winston's modern glass manufacture.

The committee also examined a design for Hobson's Conduit in Cambridge, some beautiful sketches of Erfurt, Naumburg, and Marburg, by Mr. Street, and Mr. Teulon's designs for the restoration of, and a mortuary chapel at, Long Newton church, Durham.

The Sixteenth Anniversary Meeting was held on Wednesday, May 2, 1855, at the Architectural Museum, in Canon Row, Westminster.

The President, Archdeacon Thorp, took the chair. Among those present were the Lord Bishop of Moray and Ross, W. Dyce, Esq., R.A., F. H. Dickinson, Esq., A. J. B. Beresford Hope, Esq., Rev. W. Scott, Rev. B. Webb, Rev. J. M. Neale, J. D. Chambers, Esq., J. J. Bevan, Esq., G. G. Scott, Esq., H. Clutton, Esq., Rev. S. S. Greatheed, Rev. H. L. Jenner, Rev. D. A. Beaufort, Rev. T. A. Maberly, Rev. C. Beanlands, Joseph Clarke, Esq., W. Slater, Esq., C. B. Allen, Esq., G. E. Street, Esq., W. White, Esq., W. Forbes, Esq., J. F. France, Esq., J. P. St. Aubyn, Esq., Rev. E. Stuart, Rev. N. Woodard, Rev. F. L. Lloyd, Rev. C. W. Page, Rev. W. H. Lyall, Rev. T. Helmore, Rev. A. Lendrum, Rev. J. Haskoll, G. Truefitt, Esq., R. J. Withers, Esq., Rev. H. W. Baker, &c.

The Annual Report was read by the Rev. B. Webb, honorary secretary.

"As the Annual Report of the Committee of the Ecclesiological Society for 1854 had to commence with its tribute of respect to the memory of Dr. Mill, a distinguished Vice-President of this Society, so the lamented decease of Mr. Carpenter—one of the architects most nearly, and for the longest time, connected with the Ecclesiological movement—unhappily forms the first topic of the present anniversary.

"At a very early period of this society's existence, Mr. Carpenter, impelled by sympathy of feeling, sought and won our especial confidence, and from that time till his recent decease, your society enjoyed the great benefit of his constant and ungrudging co-operation. Apprised of his loss, your committee embodied its sense of his merits in the following resolution unanimously adopted, which they have no doubt that the society in its present meeting will confirm, and that it will meet with the cordial approbation of all to whom Mr. Carpenter was known either personally or only by his works.

"The committee of the Ecclesiological Society has learned with great regret the loss which they, in common with all concerned in their special subjects of interest and study, have recently experienced in the premature decease of their friend, Mr. R. C. Carpenter. It is superfluous to call attention to the many beautiful works which will long attest his skill as a Christian artist; but the committee of the Ecclesiological Society feel that they have lost a personal friend in one whose engaging manners and religious spirit endeared him to all who had the honour of being associated in his pursuits. His loss is one to the Church, to whose service his powers were always specially given; and the committee of the Ecclesiological Society look back with satisfaction to their connection with one whose life, they believe, illustrated the principles of that Church whose material structures it was to him a labour of love and life to increase and beautify.

"The meeting will be glad to know that a committee of Mr. Carpenter's friends has been formed to raise a fund for commemorating him by filling with stained glass the west window of S. Mary Magdalene, Munster Square, London,—a church, it is needless to observe,

built from his designs, and under his superintendence. So warm has been the response, which has been already made to their appeal, that we understand that the committee in question entertains a confident hope that a surplus will remain—after the accomplishment of the immediate object—for the foundation of a periodical architectural prize.

“Your committee understands that on the conclusion of the business of the day the body constituted to carry out this memorial will assemble in the present apartment; and believing as it does that many of those who will probably be present at this anniversary belong likewise to the Carpenter Memorial Committee, it cannot quit the present topic without urging on them to use their best endeavours not to fall short of the occasion.

“It is without doubt well known to all present, that upon the decease of Dr. Mill a committee was organized to commemorate him in the two-fold way of a monument, with a recumbent effigy, to be placed in Ely cathedral, and by the foundation of a missionary scholarship in S. Augustine's College. For reasons unknown to your committee delays occurred in bringing this scheme before the public, which have, it is to be feared, had an injurious effect as to raising the funds sufficient to accomplish both objects. It is, however, confidently hoped that at least the first will be successfully carried out. Your committee is glad to be authorized to state that the artistic execution of the work has been placed under the entire control of Mr. Scott, architect of the cathedral. This monument will therefore be executed in strict accordance with those principles of Christian art, of which the illustrious deceased was so distinguished a champion.

“Your committee have another painful duty to fulfil, in announcing the death, at an early age, of Mr. J. Rattee, of Cambridge, wood-carver to the society. The loss of this admirable practical artist is on all accounts to be deplored. It is gratifying to remember that, many years ago, when it was itself growing into notice, the Cambridge Camden Society was amongst the first to recognise his great talents, and to forward those exertions which placed him, at the period of his decease, so high in his particular profession. His manufactory, however, will be continued by able artists, and for the benefit of his widow.

“The loss of the venerable Dr. Routh, the first president of the Oxford Architectural Society, and for many years an honorary member of the Ecclesiological Society, must also be here noticed with respect and regret.

“To pass now to the proceedings of the committee during the past year. We have, as usual, to announce the regular publication of the *Ecclesiologist*, which has been enriched, especially, by the paper on Batalha, read at our last annual meeting; as also by a graphic account of the last meeting of the Archaeological Institute at Cambridge; by two Architectural Tours, from the pen of our friend, Mr. E. A. Freeman, the one in East Anglia, and the other to Chester and Ruthin; as well as by a detailed account of Armagh Cathedral. Your committee have also to express their thanks for the admirable descriptions of Naumburg, Lübeck, Erfurt, and Marburg, in their ecclesiological aspect, contributed by Mr. G. E. Street; for a further ingenious essay on Modern Design, by Mr.

White; and for a valuable communication, by Mr. Clutton, on Chapter Houses, read before the Wilts Archæological Association. Our acknowledgments are due to the contributors of the papers here enumerated, as well as to the several correspondents who have taken part in the amicable (not yet, we trust, closed) controversy upon Movable Benches & Chairs. Progress has also been made in the series of *Sequentiæ Ineditæ* during the last year; and a letter on the "Republication of our older Service Books," has called opportune attention to the urgency of making the various unreformed Service Books more accessible to ritualistic students. The Clergy in general ought to possess a fuller and more scientific acquaintance with them, before any changes are effected by the authority of Convocation in our present Prayer-Book. Towards this object we hail with satisfaction the announcement of a forthcoming publication of a work upon the Prayer-Book by a late chairman of our committee, the Rev. P. Freeman, who has devoted much thought and study to this important topic. A valuable work on the same subject, by the Rev. F. Procter, of S. Catherine's Hall, has recently appeared.

"The second series of the *Instrumenta Ecclesiastica* is now approaching its completion. We are indebted to Mr. Butterfield, Mr. Carpenter, Mr. Street, and Mr. Woodyer, for the plates in the last published numbers. Owing to Mr. Carpenter's long illness, and subsequent decease, the designs for an iron church which he had undertaken are delayed. Your committee have, however, to announce that they will shortly appear, from the pencil of Mr. Slater, Mr. Carpenter's pupil and successor.

"But little progress has to be reported in the movement for improving the details and arrangements of funerals; while at the same time your committee is, from various circumstances, more and more impressed with its necessity and importance. Orders, however, have been received from America for specimens of the coffin-ornaments, of which designs were given in the *Instrumenta Ecclesiastica*.

"Mr. Keith continues with success his manufacture of church-plate, from designs approved of by the committee. The following resolution has been adopted, with reference to this manufacture :—

"Cases having occurred in which considerable difficulty has arisen from the necessity of employing local silversmiths for the supply of church plate, when the authorities are desirous of having correct designs and execution, it is agreed that in such cases Mr. Keith be permitted to execute the work on the usual terms of commercial commission, the designs at the same time being kept, as at present, under the society's supervision."

"During the past year the committee have agreed to enter into union, and to interchange publications, with the Worcester Diocesan Architectural Society, and the Surrey Archæological Society; and have held friendly communications with the Oxford Architectural Society, the Exeter Diocesan Architectural Society, the Cambridge Architectural Society, the Architectural Society for the Archdeaconry of Northampton, the Bucks Architectural Society, the Scottish Architectural Institute, and also with the Oxford Plain Song Society, and the Cam-

bridge Society for the study of Ecclesiastical Music. To the kindness of the council of the Architectural Museum they owe their present appropriate place of meeting.

"We have pleasure in announcing that some ladies, already known for their remarkable success in ecclesiastical embroidery, have united themselves for the purpose of executing church needlework, from ancient examples or from good modern designs, on terms sufficient merely to pay for the expense of the materials. The cost is thus rendered exceedingly trifling when compared with the charges made by the ordinary church-decorators. The Embroidery Society are willing however to receive donations or subscriptions towards a fund for providing with proper hangings the altars of Colonial cathedrals or churches of special interest. The scheme has made satisfactory progress, and an altar-cloth for the cathedral of Mauritzburg is now in hand.

"Among the events of the past year, connected with the objects of this society, must be mentioned the gratifying success of the Architectural Exhibition; and the defeat of Lord Harrowby's bill for destroying the City churches, of which however a resuscitation is announced under circumstances demanding unremitting watchfulness.

"On the other hand, the momentous question of Cemeteries has not been finally adjusted, and is in its various aspects a matter which requires the careful and continuous attention of Churchmen. Your committee have pleasure in mentioning that they have had an opportunity of examining some excellent designs for cemetery buildings by Mr. Buckridge, Mr. Clarke, Mr. Giles, Mr. Slater, Mr. Truefitt, and Mr. White.

"The European competition invited for the design of a cathedral, to be built and furnished on a large and costly scale, and upon most excellent principles, at Lille, appears to your committee to be, in every point of view, a very hopeful sign of international progress in ecclesiology. They were honoured by the promoters with an invitation to co-operate, and they have accordingly done their best to give publicity to the scheme and the conditions of the competition, both in the pages of the *Ecclesiologist* and as far as they could privately; and they have great reason to hope that several English architects will enter the lists, who will, they trust, gain high distinction. It may be in the recollection of the society, that it was decided to devote the large sums raised in Austria to commemorate the escape of the emperor from assassination to the erection of a magnificent church in Pointed architecture, open (your committee think) to competition; they regret not being in possession of later and more detailed particulars of this interesting undertaking.

"The deserved success of Mr. Scott in the competition for the Hotel de Ville at Hamburg (of which a description was given in the *Ecclesiologist* for April), is a most gratifying circumstance, not only from the unusual merits of the design itself, but as a proof of the appreciation of English talent by continental judges.

"To the coming Paris Exhibition the committee look with great interest, as being likely to have vast influence on the prospects of art in every branch. But they fear greatly, from the list of English

architectural drawings (lately published in the valuable columns of the *Builder*), that the architecture of our country, and especially that of the revived Pointed school, will be but inadequately represented. This is a matter deeply to be regretted, for many reasons. The committee hope to send a deputation to Paris to report in the *Ecclesiologist* on the ecclesiological aspect of the Exhibition. They cannot help regretting that some of the manufacturers of metal-work, with whom they have been themselves peculiarly connected, will not appear among the ecclesiastical competitors in the Exhibition.

"The year has not been remarkable for ecclesiological publications. Mr. Petit's 'Architectural Studies in France,' and the fine reprint of the Aberdeen Breviary, are the most important. The beautifully illustrated volume in folio, entitled 'Aya Sofia,' being the drawings of Santa Sophia, by Chevalier Fossatti, its restorer, with descriptions in French and English, published by Colnaghi, must also be noticed. The more magnificent work brought out under the patronage of the Prussian Government, upon the architecture of Constantinople, from the fifth to the twelfth century, by MM. Salzenberg and Korthüm, also demands particular commendation. M. Viollet Le Duc's Dictionary, to which attention was called in our last report, is still in progress of publication; and M. Didron is embodying in the *Annales Archéologiques* the results of his personal inspection of the principal monuments of Italian Pointed. A vigorous pamphlet against Lord Harrowby's Bill, under the title of "Consecration v. Desecration," must also be mentioned. The volume of Reports and Transactions for the year 1854, published jointly by the Northamptonshire, York, Lincoln, Worcester, and Bedfordshire Societies, has just appeared. We may expect in a few weeks a volume, by Mr. Street, on Italian Pointed Brickwork.

"The past year is not one in which many architectural works have been brought to completion.

"The new Houses of Parliament—now that the towers are beginning to gain height and the central spire has been completed—become daily more imposing; and the original faults of the design are greatly compensated for. All Saints, Margaret Street, is still *in statu quo*, the completion of Mr. Dyce's striking fresco of the Celestial Hierarchy in the tympanum of the reredos being the latest visible sign of progress. While your Committee regret that the deficiency of funds retards this important work, it cannot help expressing its satisfaction that the intention of carrying out the design in its original richness has not been deviated from, and it is persuaded that even in its present condition the church must fulfil much of its proposed object as a 'model' in raising the general standard of ecclesiastical art. All Saints, Baywater, built by Mr. White, also is not yet ready for consecration, though in a forward state. The Theological College at Cuddesden, by Mr. Street, has been opened since our last annual meeting. Mr. Hardwick's collegiate buildings for the Clergy Orphan School, at Canterbury, are in progress. Part of the proposed college at Lancing (which will be on a very large scale) will be soon put in hand, from the drawings happily finished by Mr. Carpenter before his decease. The design is of rare excellence, and will greatly add to the

reputation of its lamented author. Mr. Carpenter has also left behind him designs for the picturesque church at Burntisland in Scotland, noticed in the *Ecclesiologist*; and his very last work was an elevation of the west end of Inverness cathedral, for the Paris Exhibition, which he was enabled to complete, though his rapidly increasing weakness precluded his carrying through the drawings of the remaining structure. We are glad to learn that Mr. Slater is charged to complete the work upon the *motif* of this elevation. Mr. Slater has himself prepared designs for the cathedral of Adelaide, South Australia, an imposing building, and possessing considerable merit. Mr. Scott's restoration of the magnificent parish church of Newark has been completed; while the rebuilding of that of Doncaster is still in progress. Mr. Scott's striking churches, at Dundee, and in Westminster, near Victoria Street, will shortly be consecrated. He has also been called upon, we rejoice to hear, to report on the internal restoration of the choir of Lichfield cathedral, and to complete the works at Hereford. The question of the restoration of the Royal tombs in Westminster Abbey is still in abeyance. And nothing more has been done, we regret to state, in the much needed restoration of Great S. Mary's, Cambridge. The interesting (partly Saxon) church of Sompting, Sussex, has just been reopened, after a restoration by Mr. Carpenter.

"Mr. Francis has in progress a large, but (we regret to add) in many respects most objectionable, church at Bayswater. Mr. Teulon, in S. Andrew's, Lambeth, will exhibit a remarkable specimen of a town church constructed in brick. Mr. Teulon has in hand also, among other excellent works, an ingenious *re-casting* into Pointed of the classicized church at Woodstock. Mr. Street has designed collegiate buildings of great merit, for a Penitentiary at Wantage, and for a school at Bloxham; and an excellent ecclesiastical group of buildings at Boyne Hill, near Maidenhead, comprising church, parsonage and schools, skilfully combined into a quadrangle. His restoration of Tylehurst church, Berks, likewise possesses particular merit, as well as his designs for the completion of the church at Bournemouth.

"The Committee have also examined very good designs by Mr. Bodley, Mr. Clarke, Mr. Norton, and Mr. St. Aubyn, which have been all mentioned in the *Ecclesiologist*, in which will also be found a detailed account of Mr. Clutton's able and original church at Limehouse, cursorily alluded to in the last Annual Report. The church of Lisnaskea, in the county of Fermanagh, by Mr. Welland, indicates improvement in the church architecture of Ireland.

"Of the lamented Mr. Carpenter's costly and complete restoration of Sherborne Minster, your Committee have already had occasion to speak. They trust that the work will be carried to a complete and harmonious termination, in anticipation of the day, which cannot be far distant, when there will again be a Bishop of Sherborne.

"Your Committee must also express their satisfaction at the scheme put forward by the energetic Bishop of Sodor and Man, for erecting a cathedral at Douglas, the modern capital of his diocese. The date of the present year has been taken advantage of for connecting it with the memory of Bishop Wilson, as a centenary memorial.

"The completion of Colombo cathedral is the chief architectural event of the Colonial Church during the last year. A description of this building will be found in the *Ecclesiologist*, chiefly extracted from a local paper. It is built with an ecclesiological intention, but is unfortunately a parish church, and not a cathedral, in its dimensions and character.

"In the United States the important church of S. Mary, Burlington, New Jersey, built by another patron of this Society, has been consecrated during the last year, and serves as the virtual cathedral of his diocese. Your Committee borrowed in their periodical an able and discriminating description of the building from a Transatlantic newspaper. With all the points in which it is open to criticism, it must yet be hailed as a note of progress. It is, on the other hand, a source of disappointment that the projected cathedral of Chicago has proved a failure, under apparently somewhat vexatious circumstances.

"Your Committee have to report with satisfaction that a national encouragement has at length been given to mediæval art by the establishment of the Marlborough House Museum, the opening of a distinct mediæval department in the British Museum, already enriched by several valuable specimens, and by the purchase on the part of the Trustees of the National Gallery, under the judicious advice of Mr. Dyce, of an important collection of early German paintings. On the flourishing condition of the Museum in which this meeting is held, it is not needful to dilate. *Esto perpetua!* The prices given for many of the articles at the Bernal sale, extravagant and indiscriminating as they were, indicate that the popular taste has at last appreciated the value of those Schools of Art with which this society is more peculiarly occupied. Many of the most valuable of these specimens will shortly become *juris publici* at Marlborough House and at the British Museum.

"In conclusion your Committee have but to thank your society for its co-operation during the past year, and to express the confident hope that that co-operation will be not less cheerfully given during the forthcoming one."

After some conversation, and the suggestion of various additions incorporated above, the report was adopted on the motion of the Rev. H. W. Baker, seconded by G. G. Scott, Esq.

The Lille cathedral competition, and the recent death of Mr. Rattee, were also made the subject of some observations.

With respect to the disputed point of the restoration of the Royal Tombs in Westminster Abbey, Mr. G. G. Scott and Mr. Beresford Hope described the present state of the question; and a hope was expressed that, in any case, the tomb of Queen Philippa, which required merely mechanical imitation, would be repaired. The Rev. W. Scott urged that the Parliamentary grant had been expressly made for the restoration of these tombs, and that the mere conservation of them was not the object for which the credit had been given.

An interesting conversation took place on the subject of church rates, in which every one seemed to agree as to the present unsatis-



factory state of the question, and as to the little probability of any of the schemes now proposed being acceptable to Churchmen. It was observed, however, that there was evidently in the public mind a growing appreciation of the historical and artistic value of our ancient buildings; and it was suggested that the legislature might perhaps undertake the conservation of churches as national monuments, leaving the expenses of Divine Service to be defrayed by the voluntary contributions of Churchmen. To this it was objected that the results of this plan in Scotland were far from commending it for imitation in England; and the Bishop of Moray and Ross urged forcibly the advantages of a national recognition of the Church, referring to his Scottish experience, and instancing his own cathedral at Elgin as an example of the conservation of a national monument by the department of Woods and Forests.

Another conversation followed on the important subject mentioned in the report, of the republication of the Older Service Books of the English Church as a necessary preliminary to the discussion of any changes in, or additions to, the present Prayer Book. The Rev. J. M. Neale urged that such alterations must not be prematurely undertaken, and showed that the Roman Service Books were not to be taken as precedents. He instanced the common phrase Divine "Service" as being a direct tradition from the Sarum use, in contradistinction to the Roman term "Office;" and with reference to the acknowledged want of an Evening Service remarked on the superiority of the English Compline to that of the Roman Church, as a model for such a service. The Rev. F. L. Lloyd spoke a few words in commendation of Mr. Procter's volume on the Prayer Book, which had been mentioned in the report.

It was agreed to postpone the Music Report till the evening meeting; and the treasurer, the Rev. S. S. Greatheed then made a statement as to the finances of the society, and presented the audited balance-sheet, which showed a balance of nearly £80 in hand. This statement was accepted; and the meeting signified its assent to a proposition made in the report, of granting £15 towards the expenses of a deputation to the Paris Exhibition.

The following six gentlemen were then elected as the committee for the ensuing year, with power to add to their number:—A. J. B. Beresford Hope, Esq., Rev. S. S. Greatheed, Rev. T. Helmore, Hon. F. Lygon, Rev. J. M. Neale, and Rev. B. Webb; and the Rev. C. S. Caffin and the Rev. W. H. Lyall were elected auditors.

The president took this opportunity of announcing that a joint meeting of the Architectural Societies of Northampton, Lincolnshire, Leicestershire, and Cambridge, was summoned for May 23rd and 24th, at Peterborough, to which members of the Ecclesiological Society were invited.

Mr. Beresford Hope, having been called upon to read a paper of which notice had been given, excused himself on the ground that he saw so many persons present who were conversant with the Italian Pointed style, that he preferred to raise a discussion on that especially interesting subject. He produced several of the last published numbers

of the *Annales Archéologiques*, in which M. Didron spoke with enthusiasm on the Pointed architecture of Italy, and in particular claimed as belonging to that style,—on the evidence of its corbel-tables and other portions,—a much larger part of the shell of the Lateran Basilica than has hitherto been considered to belong to so late a date.

The Rev. B. Webb spoke briefly on the subject of the Lateran church, and observed that each succeeding traveller who visited Italy was equally surprised at finding that the Pointed style had prevailed in that country so extensively, in secular as well as ecclesiastical architecture, in the thirteenth and fourteenth centuries. It had been so with Professor Willis, one of the first who investigated Italian Pointed, with himself, with Mr. Pugin, who returned from Italy in raptures with its Pointed remains, and now with M. Didron. He also pointed out how much might be learnt by a competent architecturalist, who could compare the mediæval structures of the Italian cities with the historical records of the municipalities.

Mr. Dickinson confirmed the last remarks, but added that Thomas Hope deserved the credit of being the first pioneer in the domain of Italian Pointed.

Mr. G. G. Scott then rose, and gave a most interesting address, embodying his own investigations as to the structural and decorative merits of Italian Pointed, in its chief local varieties. He was requested to commit his remarks to paper, which he kindly consented to do; and as his own summary appears in our present number, it is not necessary to make a further abstract of them in this place.

He was followed by Mr. Street, who defended Italian Pointed from some of Mr. Scott's criticisms. He spoke of repose as being a special characteristic of the style; and remarked on the absence of buttresses, the square plan of the vaulting bays, and the general simplicity of groining. He also advocated the more frequent use of detached shafts, as a hint to be borrowed from the Italian Pointed styles, observing that the windows in secular edifices permitted the use of wooden sashes behind the detached shafts of the stone fenestrations. He referred also to the beauty of the Tombs of the Scaligers; and confirmed many of Mr. Scott's remarks on coloured construction. Especially he gave an account of the common brick structures of Lombardy, showing their general treatment, and finally calling attention to the Italian cusping of fenestrations as most felicitous.

Mr. Clutton contributed some additional observations, in which he showed how prevalent horizontal lines were in the Pointed buildings of Italy.

The discussion ended with some remarks by Mr. Beresford Hope on the general subject, by the Rev. B. Webb, expressing regret that the Italian Pointed style was not better represented in the Art Courts of the Crystal Palace, and by the Bishop of Moray and Ross, who asked for practical information on the expense of the mosaic floorings referred to by the various speakers.

With a vote of thanks to the President, the meeting adjourned; but many of the members remained examining some specimens of Mr. Keith's manufactures in the precious metals, and two specimens of

embroidery, sent by Miss Blencowe, besides the interesting collection of the Architectural Museum; while, under the chairmanship of the Lord Bishop of Moray and Ross, a meeting was held of the committee of the Carpenter Memorial Fund.

At a committee subsequently held, the former officers and members of the committee were all re-elected.

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On the evening of May 2, 1855, the first meeting of the Motett Choir of the Ecclesiological Society was held in S. Martin's Hall, the Ven. the President in the Chair.

The Annual Report was read, as follows, by the Rev. T. Helmore, Honorary Secretary for Musical Matters.

"Your Committee have to report, that, in their opinion, the progress of Church Music, during the past year, has been satisfactory.

"A more just appreciation of the principles advocated by this society is gradually extending itself, as is shown in a variety of ways; not to mention particularly the kindred efforts of other bodies, such as the concerts of the Bach Society, and the choral meetings of the members of the Choir Benevolent Fund. Your Committee have to congratulate the society on the persevering use made of their authorized works of Plain Song and other music, by choirs which had previously adopted them, as also on the introduction of this style of music into places where it had not been heard before.

"The second and third music meetings of the society, which were held last year subsequently to the last Anniversary Meeting, were well attended, and appear to have given general satisfaction.

"The list of annual subscribers to the Motett Fund is not so numerous as could be desired; but it may be doubted whether the advantage accruing from such aid, or the necessity of larger funds for the success of our choral designs, are at present understood. It is believed that if they were, many friends of the Church would be glad, in this way, to help on the work we have undertaken.

"The great object in view is to give a practical illustration of our wishes and intentions with regard to Church music, as also to provide the means of testing both ancient music and new compositions, in the only way in which their merits can be at all fairly estimated. Treading in the steps of the former Motett Society, your Committee have endeavoured to form a body of amateurs into a choir of sufficient strength and skill to execute every portion of the choral worship of the Church, according to their *ideal* of what such worship should be, and also to sing Latin and other compositions of general utility for the prosecution of their musical inquiries. Although they are far, at present, from the attainment of all they desire in this respect, yet your Committee gratefully record the past exertions of the choir, while they would urge them to greater diligence in the future preparation of the music. They would, at the same time, remind the friends of Church music, that they have felt themselves hampered by inadequate funds. Music

is expensive; a large body of singers cannot but require many copies of each composition that is to be executed by them; numbers of singers cannot be gathered together in small rooms, nor in general in private houses. School-rooms, such as those in which the Motett Choir has met for several years, are not well adapted to the due arrangement and comfort of a choir, without which their efficiency is much impaired. The want of the appliances of good rooms, plenty of light, and a sufficient supply of the music to be practised, seriously affects the attendance of individuals; as, unless for a great effort and an ulterior end, people do not like to leave a comfortable fireside for the discomforts attending the wants complained of. The general effect of the necessary sacrifices to economy hitherto made, is a small amount of study and preparation of the music sung in public, as well as a certain disgust and weariness on the part of those whose regular attendance, in spite of all discouragements, gives them both the harder work and the double annoyance of ill-balanced harmony in thin meetings, and inefficient and imperfect coadjutors in full ones. For these reasons, your Committee cannot deem it wholly out of place to urge upon the members of this society, the importance of their endeavouring to increase the numbers of the subscribers to the Choral Fund.

"The words of the Hymnal were published in a complete form early this year; the notation, however, of the second part is still unfortunately delayed by the difficulty of getting the music for the York Hymns. The editors have spared and will spare no pains or trouble to overcome this obstacle to the immediate publication of the work.

"The progress of musical reform in the Services of the Church is happily manifested, from the numerous letters received by your Secretary, from different parts of the country, asking advice and assistance in the formation of choral associations, the organizing of choirs, and the introduction of a better class of music in choirs already formed. Among others, the following may be mentioned:

"A Society for Mutual Improvement in Church Music, at Scurling, near Brigg.

"An Association of Village Choirs, at Cole Orton.

"At All Saints' Grammar School, Bloxham, near Banbury, the Manual of Plain Song has been used for upwards of a twelvemonth.

"A Clergyman in the diocese of Durham writes, on the 13th of March, 1855, 'We are setting on foot an Association, in this diocese, for the Improvement of Church Music. There seems a disposition on the part of the Parochial Clergy in every part of the diocese, to join the Association.'

"The Plain Song Society in Oxford, and the Society for the Study and Practice of Church Music, Cambridge, continue their labours with zeal and success; and it is with hopeful anticipations that your Committee look forward to the fruits of their labour."

The adoption of the Report was proposed by the Rev. W. Scott, and seconded by Adrian J. Hope, Esq., and was carried.

The following is the Programme of the music which was performed:

"Not unto us, O Lord"	<i>Oriando Di Lasso.</i>
"The Royal Banners forward go"	<i>Hymnal Noted.</i>
"O vera summa sempiterna Trinitas"	<i>Palestrina.</i>
"Holy, Holy, Holy"	<i>Palestrina.</i>
"A song, a song, our Chief to greet"	<i>Easter Carol XVII.</i>
MISSA—"O quam gloriosum"	<i>Vittoria.</i>
"Me have ye bereaved"	<i>Morales.</i>
Psalm cxiv.	<i>(Tonus Peregrinus) Psalter Noted.</i>
"Give ear, give ear, good Christian men"	<i>Easter Carol XVI.</i>

The Hymn, sung in unison to its ancient melody, and the Psalm sung to a Church-tone, seemed to be the most relished by the audience; some of whom expressed regret that more of this simple style of music had not been contained in the programme.

A vote of thanks to the Motett Choir and to the energetic precentor, was moved by the Rev. Ernest Hawkins, and carried by acclamation.

*Music to be sung by the Choir on Monday, June 4.*

"If ye love Me"	<i>Tallis.</i>
"Jesu Salvator sæculi"	<i>Hymnal Noted, 30.</i>
"Nunc Dimittis"	<i>Rev. S. S. Greatheed.</i>
"Sing Alleluia, all ye lands"	<i>Carol XVIII.</i>
"Behold the Lamb of God"	<i>Palestrina.</i>
"Missa di Papa Marcello"	<i>Palestrina.</i>
Part of Psalms for Twenty-eighth Evening	<i>Psalter Noted.</i>
"O lux beata Trinitas"	<i>Hymnal Noted, 1.</i>

## OXFORD ARCHITECTURAL SOCIETY.

THE First Terminal Meeting of the Society was held in the Rooms in Holywell, on May 9.

The President, the Rev. the Rector of Exeter College, took the chair.  
The following gentlemen were elected members of the society:

Mr. F. C. Kingston, Exeter College.  
Mr. H. W. Carr, Christ Church.  
Mr. W. White, Oriel College.  
Mr. G. F. Bagnall, Oriel College.  
Mr. W. R. Morfill, Oriel College.  
Rev. E. Stokes, Christ Church.

The secretary then read the report, which announced with much pleasure that the contract for the erection of the new Museum had been entered into by the University. The erection of this building, which promises to be worthy of its place and purpose, will be watched with much satisfaction and interest by all who profess architectural taste.

It was with much satisfaction, after the opinion expressed by the committee on the new buildings at Magdalen College, that they were able to inform the society that it has been determined that the continuation of the restoration of the same line of buildings is not to be carried out according to the original design, but according to one in which the portions objected to have been remodelled.

The death of Mr. Carpenter, one of the members of the society, and architect of several approved works, was announced with expressions of regret at the premature decease of one of our best English architects.

The election of Mr. Hamilton, of University College, to serve as one of the society's secretaries in place of the Hon. F. Lygon, who has retired from the post so long and so actively filled by him, was announced.

The President informed the meeting that an invitation had been sent to the members of the society to be present at a meeting of the Northamptonshire and other architectural societies, at Peterborough, on the 23rd and 24th of May. Members who might wish to avail themselves of the opportunity, were requested to give in their names to the secretaries in the course of the ensuing week.

The Hon. H. C. Forbes, M.A., of Oriel College, then read a paper "On the Study of Mouldings," in which, after thankfully acknowledging the great improvement that has recently taken place in church building and restorations, when compared with the churches built twenty or thirty years ago, he desired to impress upon all present the great importance of acquiring a correct knowledge of the details of ecclesiastical workmanship, and urged upon those who were beginning this study to make themselves familiar in the first place with the mouldings of the different styles, inasmuch as they have been rightly called "the Grammar of Architecture," and are by far the most certain, and frequently the only guides in ascertaining the date of a building. Mouldings in use in church architecture are of two kinds; 1st, those which are usually called *ornamental* mouldings, as the zig-zag and cable mouldings of Norman churches, the dog-tooth of First-Pointed, or the ball flower of Second-Pointed; and 2ndly, those which are alone alluded to in this paper, which also become ornamental from the circumstance of their being used to relieve flat surfaces of masonry by contrasts of light and shade, and were formed by chamfering or cutting off sharp edges, by sinking hollows and so leaving other portions of the stonework standing out in relief. The great interest attaching to the study of these mouldings, besides the precision they give in fixing the dates of buildings, consists in tracing out their gradual developement and the acquisition of new features with each new style or period of architecture.

In Norman architecture, mouldings did not make much advance. The first great developement was co-eval with the introduction of the Pointed arch. During the prevalence of First and Second-Pointed, great advance was made in this branch of architecture, and the perfection of mouldings, as of all architectural details, was attained during the prevalence of the last of these two periods. The mouldings of Third-Pointed exhibit a decided inferiority when compared with those of the preceding style, and a certain degree of carelessness, so to speak, in their execution. The mouldings of each of these periods of Pointed architecture exhibit features peculiar to themselves, which render it easy to distinguish them when placed in contrast with one another. The features peculiar to First-Pointed consist in strong and

violent contrasts of light and shade, carried almost to excess, while in Second-Pointed these were avoided by a greater delicacy of grouping and more geometrical precision in drawing. Third-Pointed mouldings are chiefly conspicuous for their shallowness of cutting and consequent absence of variety of light and shade, and in this respect run into the opposite extreme to First-Pointed mouldings.

In conclusion, Mr. Forbes recommended the delivery at certain stated times, and in regular and progressive order, of a series of more elementary lectures, to give those members who were anxious to learn from the beginning, an opportunity of doing so, and by making them continuous to prevent their interest from falling off: and further recommended all members of the University to make the most of the means afforded them during their residence in Oxford of gaining some knowledge of ecclesiastical architecture, as being perhaps the first and only opportunity they may have of doing so; a knowledge interesting to all students, and especially valuable to those who may hereafter wish to restore the churches in which they have been called upon to minister, and who may then remember what they have learned from this society, and seek from it some counsel and advice in the restoration they have so much at heart.

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#### ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

THE ordinary Committee Meeting was held on the second Monday in December, 1854, the Rev. Lord Alwyne Compton in the chair. The following new members were elected:—

Rev. Courtenay J. Vernon.  
 Rev. Lewis Hogg.  
 Rev. C. E. Pritchard.  
 Rev. M. W. Gregory.

Gough's History of Caistor was presented by H. O. Nethercote, Esq. Plans for the reseating of the church of Glinton, and for the churches of Barholme and S. John's, Stamford, in the diocese of Lincoln, were laid before the society by the architect, Mr. Browning, of Stamford. The church of Glinton, which is a chapelry of Peakirk, has a very remarkable spire, and is otherwise an interesting church of the fourteenth century, with marks of earlier and later work in it. It is proposed to re-seat it with open benches of oak, with poppy-heads, from an old example found in the church. The old screen and the base of the old pulpit will be preserved. A very valuable example of an old lectern or Bible-deak, discovered in Peakirk church, will be copied; and the present chancel-roof, which is a lean-to to the north chancel-aisle, will give place to one of proper pitch. The work promises to be excellently carried out, and the plans, with a few modifications, were generally approved. It was especially recommended to close a modern door in the east end of the north aisle.

The plans of Barholme were likewise approved, with suggestions on minor points. Here, also, low open seats are proposed, with stalls in the chancel.

The drawings of St. John's, Stamford, only gave an interior view, so that the committee were unable to enter upon details; but the retention of the font in its original position on three high steps, and the lowering of the pews, which at present are so high as almost to hide the font, was commended; and it was advised that the greatest care should be taken in preserving the very fine woodwork, which yet remains, and is not to be equalled in this county. In all cases considerable addition and better accommodation is obtained for the free seats—a point never to be lost sight of in church restoration.

The Rev. H. De Sausmarez undertook the office of financial secretary, in the room of Dr. Lightfoot; and the Rev. C. Luttrell West that of curator, in the place of the Rev. J. Denton.

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At a Committee Meeting held February 12th, the Rev. P. H. Lee, B.D., in the chair, the Rev. Isaac Bowman was elected a member.

J. H. Markland, Esq., presented three volumes—*Remarks on English Churches*, *Reverence due to Holy Places*, *Life and Prayers of Bishop Ken*. There were presented by their respective societies—*Transactions of the Royal Institute of British Architects*; of the *Exeter Architectural Society*; of the *Suffolk Institute of Archæology*; and the *Archæologia Cambrensis*.

The plans of a new chapel of ease in the parish of Stowe-nine-churches were exhibited by Ph. Hardwick, Esq., Jun., the architect thereof, and were approved.

It was agreed to recommend to the general meeting that, in consequence of the expense and value of the volume of Reports, the life-members' composition should be raised from £5 to £10.

It was resolved to address a communication to the general committee of the Northants Educational Society, proposing to co-operate with them for the purpose of procuring good plans of schools suited to this district. It was also resolved to repeat the application to the Agricultural Society of the county, on the subject of agricultural labourers' cottages.

The Leicestershire Architectural and Archæological Society was taken into union, for the interchange of publications, &c. It was resolved to hold the spring meeting at Peterborough on the 23rd and 24th of May.

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The ordinary committee meeting was held on Monday, April 16th, the Rev. Lord Alwyne Compton in the chair. The Rev. E. Thring, Head Master of Uppingham School, was elected a member.

There were presented—*Transactions of the Historic Society of Lancashire and Cheshire*; *Proceedings of the Institute of British Architects*, from the society; and a curious engraving of a fine Roman pavement, discovered at Weldon in the reign of George II., from the Rev. C. F. Watkins.



Letters were read from Mr. Slater and Mr. P. Phipps; also an answer from the Educational Society of the county, deferring the consideration of the proposed joint committee for school-plans.

This being the first meeting since the death of the Rev. H. Rose, one of the secretaries of the society, it was unanimously resolved—"That this committee wish to express their regret at the loss that the society has experienced by the death of the Rev. Henry Rose, and the high sense they have of the value of his services during the many years he filled the office of secretary to this society;" and it was resolved also that Mr. Morton be requested to communicate this resolution to Mr. Rose's family.

A letter from Mr. Airy, secretary of the Bedfordshire Architectural Society was read, proposing an alteration in the publication arrangements, which was referred to Mr. Poole to answer.

The designs for a memorial window to be erected in Kettering church, a memorial font at Deene, a sepulchral brass cross at Oakham, and a coped stone at Farndon, were submitted and approved. The window at Kettering is to be executed by Mr. Oliphant, of London, and is a specimen of a new developement of painted glass by this artist, in which it is proposed to adapt the best figure-drawing from the early Italian masters to the capacities of glass, eschewing all attempt at aerial perspective, and all perspective background, at the same time dispensing with the conventional canopies of the old style of glass painting. The window consists of three lights, with transoms, forming six principal divisions. In the upper series will be, in the centre, our Lord as the Good Shepherd, with S. Luke and S. James in the side lights. The lower tier will contain groups from scenes of Holy Scripture. Mr. Oliphant has promised to exhibit the whole of the cartoons at the Peterborough meeting.

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#### NEW CHURCHES, &c.

S. —, *Ambleside, Cumberland*.—A correspondent sends an engraving of this church, taken from the south-west, and begs for a criticism of the design. The view shows a clerestoried nave, with a south aisle and south-western porch, and a tower and spire (apparently) on the south side of the chancel. It is impossible to say more, from such insufficient data, than that the tower and spire seem to be a good composition, though scarcely placed in the best position. The tower is of three stages, with massive angle-buttresses, and a stone broached octagonal spire, with spire lights, in three tiers, on the alternate faces. The general style of the church would seem to be a later Pointed than the spire. Mr. G. G. Scott was the architect; and, failing a personal inspection of the church, (which was built three years ago,) or of its working drawings, we should say that the present design was not unworthy of his reputation.

*S. —, Llandyssul, Cardiganshire.*—This is a very small church, by Mr. Street, intended to cost not more than £600. The plan comprises nave, chancel, and north-west sacristy; and the building is meant to accommodate 166 persons. The style is good Geometrical Pointed. Nave and chancel are under a continuous roof, but distinguished by a low square wooden bellcote, capped by a small pyramidal broached spire, and by the fact that the chancel is a little narrower than the nave. The vestry is roofed with a gable at right angles to the chancel; the south door of the nave (at the extreme west end) is distinguished by a shallow external pediment. Character is given to the simple exterior, by the judicious position of the plain buttresses, and by a string-course in the chancel. The east window (set up very high in the east gable) is of three trefoiled lights, with a sexfoiled circle in the head. The west window is a small circular one, curiously pierced, in the apex of the gable; with a massive buttress below it, bisecting the west elevation. On the north side are only two two-light windows with foliated triangles in the head; the chancel having no windows in its north wall. The south of the chancel has two trefoil-headed single lights, on different levels; and on the south of the nave, there are three two-light windows, with foliated circles in the heads. Internally there is a good broad chancel-arch, without shafts, and a low solid stone screen. The roofs are quite simple. In the nave, the seats face east, with children's seats at the east end. The chancel has, on each side, four stalls with subsellæ; and a well-defined and well-arranged sanctuary, rising three steps, with a piscina, and sedilia in the lowered sill of the south-east window. It is altogether an exceedingly satisfactory design for so simple and inexpensive a church.

*S. Rumbold, Pentridge, Dorsetshire.*—This little church, of the most humble proportions, and miserably debased architecture and fittings, is about to be thoroughly restored by Mr. Slater. Retaining the bulk of the old walls as far as possible, Mr. Slater prolongs the nave westward, adds a western tower, and extends the chancel to an adequate length, with a new north-eastern vestry. New windows, of Middle-Pointed character, are inserted, and new roofs are added. The result is very satisfactory, as an unpretending village church. The tower is of great simplicity, with a plain belfry-stage, rising clear above the ridge of the nave roof, and a low broached octagonal shingled spire. The old door is rather awkwardly placed in the very middle of the south side. We almost wish this could be removed nearer to the west end. A good wooden porch is to be added to it. The internal arrangements are excellent; the chancel-arch is corbelled, and is furnished with a low solid stone screen.

*Trinity Chapel, New York.*—In our annual Report, we alluded to *S. Mary's*, Burlington, New Jersey, as with all its faults, a note of progress. Since we produced this report, we have received tidings of the consecration, in April, of another church in the United States, also by Mr. Upjohn, to which the same critique may justly be applied. *Trinity Chapel*, in the city of New York, was built as succursal to, and out of the abundant resources possessed by, *Trinity Church*, in that city: and therefore, unluckily planned to be, what it calls itself,—a gigantic

chapel; an aisleless nave, and apsidal chancel, measuring in entire length 180 feet, in breadth of the nave 46 feet, in height 90, and with a bell-turret, not a steeple. This was, of course, a great mistake: though the idea of so huge a chapel of ease has something in it of nerve, which promises well for future efforts of church or of cathedral building. The style is First-Pointed,—starved, we hear, outside. But the redeeming points are considerable. The ritualism is in the right direction; though the services are not choral, and gallantry runs to the extreme of placing ladies in the highest chancel stalls. But the altar is of stone, immovable, and detached, standing in the chord of the apse. Both that and the stone pulpit are richly coloured. The whole building, indeed, is, we are told, remarkable for its polychrome. Painted glass is found in all the windows; the seven of the chancel and apse being unfortunately combined into one subject of the Ascension: a mistake arising from a painter (Mr. Weir, a gentleman of Transatlantic fame,) having been employed to make the design. The organ stands well in a chamber on the north of the chancel, opening into that, and also into the nave. The uncanonical position of the font, at the east of the nave is, we are sorry to observe, perpetuated also in this chapel, as in S. Mary's, Burlington. Pew rents also, we regret to add, are perpetuated in this, which ought to have been a free, church. We trust, upon some future day, to be able to furnish a complete description of a building which is surely of much importance in itself, and still more so, from its having been accepted as such by the active Churchmen in America. In the interim, we felt it due to the work, to throw together these few detached notes, gathered from directly or indirectly transatlantic notices, and embodying their criticisms. That such a church should have been built is good; it is still better that there is already in its own country an ecclesiological public opinion, which can point out where it falls short of what it ought to be.

*S. Mary's Home for Penitents, Wantage.*—We have been greatly pleased with Mr. Street's design for this foundation. It will be an unpretending but picturesque building. The chief buildings for the sisters and penitents form a block, from which, projecting at right angles, the dining and working rooms of the penitents make the north side of a half quadrangle. This part of the building projects eastward as a chapel; from the south-west of which returns at right angles the chaplain's lodging, forming the eastern side of the quadrangle. The offices and industrial apartments form another court behind, at the north-west side. The planning of dormitories, &c., seems to us very satisfactory. The chapel is very unobtrusive, but has sufficient character. Its arrangement, however, with some benches facing east, at its west end; and eastward of them, three stalls on each side, is scarcely intelligible. We conclude that the former are for the penitents, and the latter for the sisters. We shall be anxious to see this much-needed building in a state of completion.

Mr. White has designed some picturesque shop-cottages for the little town of Audley in Cheshire. The most peculiar feature is a kind of cloister, formed by a range of brick arches on brick piers, banded in colour. The arches are alternately broad and narrow; and the effect

of these, together with an inequality of level in the site, and the characteristic treatment of the windows (which have all arched tympana) and the hipped gables, is very striking. The general idea is borrowed, we suppose, from the "Rows" of the county town. Whether the plan does not involve a needless waste of space on the ground-floor, and whether it is not bad as regards free ventilation, we are not quite satisfied; and we likewise foresee practical inconvenience from the narrowness of the cloisters.

## CHURCH RESTORATIONS.

*Westminster Abbey.*—We are glad to report, that since our last number appeared, the Abbey has been enriched by the completion of a new pulpit, and of the much-needed transept parcloises, both from Mr. Scott's design. The pulpit, of Purbeck marble, is placed against the north-east pier of the lantern, and is ascended from the "sacrarium" steps. It is of moderate elevation, polygonal, and rising sheer from the ground. Busts, in quatrefoils, form the enrichment of the panels, and the sermon-desk, of the same material as the pulpit, rises from an eagle, also of Purbeck. The whole looks very real and dignified; but it wants some relief of colour, either by the insertion of some less sombre marble, or by the use of metal in the accessories. The marble eagle and desk might, for example, be advantageously replaced by brasswork. The parcloises are in wrought iron, by Mr. Potter, breast-high, standing on a low marble plinth. In the design, they divide into two parts by a horizontal line, the lower panels comprising a vertical pattern, and the upper a series of large foliated circles. It seems to us that this treatment does not bring out even the actual height of the parclose. The gates stand centrally, of the same material, but of appropriately varied design. We hope that at some future day, light upper work of metal may be superimposed: a treatment for which these parcloises are well suited, and which would remove the objection we have above made. We observed the other day altar plate of our manufacture in use in the Abbey. Another addition to the church does not deserve congratulation—a fresh incumbrance of a marble statue added to the already choked-up south transept. The effigy is that of Campbell; and we do not discuss its merits, any more than the literary merits of the poet represented. But we do protest against the repetition of the practice—engendered in an age of which, morally and artistically, every one is now ashamed—of making Westminster Abbey a mere Walhalla. The world has happily at least got beyond this, but yet the custom is allowed by a sort of traditionary apathy, to continue, and, by continuance, to gain fresh head. The Wordsworth Memorial Committee has much to answer for for not having seized that most favourable opportunity for an energetic endeavour to get that truly Christian poet commemorated by a truly Christian monument. It is rather curious to observe the endeavour to make the Campbell monument a little more tolerable, by moulding its circular pedestal with a mediæval design.

*S. —, Woodstock, Oxfordshire.*—The old parish church of Woodstock, composed of a clerestoried nave and aisles and chancel, has been inconceivably mutilated and travestied, so that at its north side no vestige of Pointed detail remained, while to the southern side the Third-Pointed windows and Romanesque doorway, still existing, were overloaded with a mass of pseudo-classical frippery. To complete the transformation an Italian tower was built at the west end of the south aisle. Internally the same work of devastation was pursued, and the pewing fully corresponded with the taste of the general structure. The circular pillars meanwhile pointed to the early date of the original church. This unpromising building was entrusted to Mr. Teulon to reconvert into an ecclesiastical shape, and we have to compliment him upon the skill which he has shown in the somewhat difficult task. The original west end is to be pulled down, and the church extended a bay more to the west, to give additional accommodation and bring the western side of the tower into line. The nave will thus be composed of six bays. A south aisle will also be added to the chancel, while that to the north is reopened, so that there will be two aisles in the chancel proper and a sanctuary beyond. The north aisle, now utterly disfigured, will be reconstructed, with a series of gables, three in number, and each containing a three-light Middle-Pointed window, to the east of the south porch, which ranges with them in elevation, though projecting far beyond their line. The two other bays are nearly occupied by the tower, leaving however a small space between that and the porch, which is, we think, not very felicitously filled up by a smaller gable fitted with a window of a single light. To the south the aisle retains its original slope, the style, however, being recast into Middle-Pointed. The clerestory is of two-light Middle-Pointed windows. The vestry is formed out of the eastern portion (lining with the sanctuary) of the north chancel aisle, which always projected to the same length as the chancel itself. The aisles are gabled, affording an eastern elevation of three gables, with a central five-light flanked by two three-light windows. The north aisle window should, we think, be reconsidered. It is too much a church east window for its use. We should also observe that the porches might be with advantage modified; that to the north is too large for the scale of the church, and the combination of door and window which it contains appears a mistake; while the Romanesque door to the south should either be left as it is, or covered by a porch more simple than the wooden one indicated. The ritual fittings comprise sanctuary, parclosed chancel, with longitudinal sittings, desk facing north and west, against the south pier of the chancel-arch, and pulpit opposite, open sittings, font to the right of the south entrance, and organ on the floor of the north chancel aisle running into the vestry, a place which we should doubt, as regards the emission of sound. The roofs are all raised to the high pitch. We have reserved for the last our notice of the tower, on the manipulation of which Mr. Teulon has shown great ingenuity, converting the whole from Classical to Pointed, without the disturbance of any constructional feature. A prominent belfry-story aided him in this work. The great apparent addition of height so gained is very curious, which can only be partially.

accounted for by the greater real elevation of the new angle pinnacles. An open arch, buttressing it up to the west, is preserved in a pointed form, similar to the flying buttress at the east end of Rye church. We observe in one of the sections of the church as it is, that the Third-Pointed chancel-screen still exists. We trust this will be preserved in the restoration. We are somewhat sorry to see an original feature lost by the elongation of the church, that of a (Third-Pointed) western porch. This was unavoidable, however, under the circumstances.

*S. Mary, Long Newton, Durham.*—Mr. Teulon has in hand the restoration, in Middle-Pointed, of this little church, at present consisting merely of nave and chancel in Third-Pointed. The plans comprise the addition to the south side of an aisle, ranging with the three more eastern bays of the nave, to the west of which the porch is placed,—the latter having its western (open) face half a bay to the east of the western façade of the nave. We do not remember any instance of such treatment in an old church: nevertheless it appears to us quite legitimate. The west end has two single-light windows, with a dividing central buttress; the most western windows of the nave are single lights; the other windows of the nave are of two lights. The internal arrangements are correct, the prayers being read from a stall formed at the west end of the stall-like benches of the chancel, except that this is formed in the subællæ and not in the upper range. We trust Mr. Teulon will reconsider this unnecessary and unsightly deviation from a custom resting upon rational principles. The sanctuary is of ample dimensions. The pulpit stands at the north-east angle of the nave. The font is to the right of the entrance. The vestry is at the east end of the south aisle, rising into a tower and lofty capping. To the north of the chancel is placed a small building of a square plan, forming the mausoleum of the Vane family, the patrons of the living. This mausoleum rises out of gables into a cupola, pierced with circular windows quatrefoiled. We merely state the fact. It is a bold attempt, which we will not comment upon without ocular inspection. The contrast between it and the high-capped tower, both in the line of the eastern façade, is sufficiently salient.

*S. Mawnan, Mawnan, Cornwall.*—This three-gabled Cornish Third-Pointed church has been rearranged and restored by Mr. White. The chancel being far too small, a chorus cantorum has been very judiciously made, by low screens, in the easternmost bay of the nave, leaving the constructional chancel as a spacious sanctuary. The stalls are longitudinally arranged benches, with subællæ; the pulpit projects from the screen at the north-west angle. The roofs also are restored; and a new east window inserted. This window is of three trefoil-headed lights, traceried above, with a low trefoil-headed single light on each side, forming what is more like a group of three windows, than a single broad window of five lights. We do not quite like this arrangement, although it is, we fancy, rather a favourite of the architect's.

*S. Mary, Shrewton, Wiltshire.*—This little church, which, upon its demolition, revealed in the chancel walls small windows of the Saxon Romanesque age, (remains which unfortunately were not preserved,) has been rebuilt, with the exception of the tower, by Mr. T. H. Wyatt,

the diocesan architect. The design, of which we have seen a perspective view, is not very satisfactory. The low Third-Pointed tower, which is preserved, does not properly admit of the clerestoried nave which the architect has appended to it; for the scale of the nave and aisles is unduly dwarfed, in order not to overwhelm the tower. It is also, we think, a very great mistake to make the clerestory Middle-Pointed, when the chancel and aisles are deliberately designed in Third-Pointed. The intention probably was to represent a Middle-Pointed church which had been nearly built in the later style; but such an intention is needlessly misleading, and is much to be blamed. The whole of the present church, except the tower, is a modern composition, and should have been treated accordingly. Besides, the rarest of all rare things would be, we should think, a Middle-Pointed clerestory alone preserved through changes involving the whole remainder of the structure.

*S. Mary, Wallingford, Berks.*—This church has been characteristically restored, (or almost rebuilt) by the author of "an Analysis of Gothic Architecture." Without displaying any remarkable originality the restoration is, with few exceptions, uniformly satisfactory. The church consists of nave, chancel, north and south aisle, with north porch, and a sacristy in the angle of the chancel and north aisle. The tower is old in a certain sense, i.e., it was built not long ago from the materials of Wallingford Castle. All the windows of the church are new and of fair design; the walls being of flint with freestone dressings, and the roof tiled. The church is uniformly Middle-Pointed. The exterior is striking, partly from its open situation; but unfortunately there is only one cross, on the eastern gable, six gables being unornamented. It is to be much regretted that the circular window in the high gable over the vestry, which appeared in the design, has been omitted in the reality; the gable accordingly looks bald and unfinished. The east window is of three lights, the others of two with one exception. The stone work and masonry, by Castle of Oxford, is well executed. Passing into the interior, the general effect is very solemn and church-like. The seats are open, but unfortunately they have been stained very dark and varnished, and so, of course, they have the inevitable and objectionable sticky, glossy look, which always follows that process. The arcades are plain and good. In the north aisle some exclusive holders of faculty pews rejoice in benches with doors, &c., three inches higher than the rest of the congregation. The windowless gable before alluded to, which those seats face, looks very blank and cold upon their occupants. In the chancel the east window is filled with fair pattern glass, the central light having a figure of our Lord standing on a pedestal taken from a previously existing window of the old style. The altar has a rich crimson velvet vestment, with a rather Elizabethan-looking cross worked in gold-coloured silk by a lady. It unfortunately spreads out in a domestic fashion, instead of fitting accurately; this somewhat old-world defect is of course easily remedied. The sanctuary is paved with black and red tiles like all the rest of the church, but the authorities are ashamed of them, and cover them during service time with a rich Brussels carpet. There are two handsomely carved altar chairs, one on each side, an ar-

rangement which we are sorry to see still in fashion. There is a double-facing desk at the south respond of the chancel-arch, and a pulpit opposite, and two low and rather unsatisfactory stalli-ways rather than stalli-form seats. All these are of light oak, which instead of being left plain, or oiled, is varnished. The corporation seats are dignified with poppy-heads, but are not otherwise obtrusive. There is a handsome gas-corona in the chancel, and gigantic standards all over the church, supported by huge spreading bases, which are fastened on the top of the benches, on the principle, of course, of stilted bases. There are good curtains before the doors, which are well and substantially framed. The font is plain but good; it has a drain but no lining of any kind. There is an ingenious roodscreen-like gallery in the tower for the organ, which one can hardly regret, as it hides a detestably ugly west window—a glorious combination of fragments from the old castle. The roofs throughout the church are excellent. Stained glass, and a little colour on the walls are much wanted, and we understand the former deficiency will in some degree be supplied. This, on the whole, most creditable restoration has been effected for the sum of £2,500.

*Abbey-Church of Ligugé, Poiteou, France.*—A very interesting restoration is in progress at the Abbey (now Priory) of Ligugé in France, the most ancient monastery perhaps in the Western world, having been founded in the fourth century by S. Martin himself, who lived there. After having been desecrated at the French Revolution, the abbey has recently come into the hands of the revived Benedictines of France. Of the church there remains the nave, (unroofed) the spire, and two chapels. The nave will be immediately vaulted, and a choir thrown out, the original one having completely perished.

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## NOTICES AND ANSWERS TO CORRESPONDENTS.

WE have more than once referred with great pleasure to S. Paul's church at Brighton, both architecturally and ritually considered. If any one wishes to understand the thoroughly popular character of Gregorian music, we recommend him to make a point of attending service in this church; where the talent and zeal of the precentor have brought the choir to a high pitch of excellence. Equally good, though in another way is the service at Shoreham church; where the educated voices of the boys from the College produce a very fine effect. While touching on this subject, we cannot refrain from expressing our regret that the musical character of the services in the College at Hurstpierpoint is so very far inferior to that which it might become, with but a moderate degree of pains and knowledge. At the anniversary (May 7th,) the *Te Deum*, we believe a composition of Dr. Gauntlett's, was most unsatisfactory; and those psalms which professed to be Gregorian, were so badly given, that instead of attracting the



numerous visitors to ecclesiastical music, they could scarcely fail of making it absolutely repulsive. We are glad, however, to hear that the energetic provost is determined on improving the present state of things; and on making the music at Huret on a par with its training in all other respects; and more cannot be wished.

*Proceedings of the S. Patrick's Society for the Study of Ecclesiology. Paper on S. Patrick's Cathedral, read before the Society by W. ANNESLEY MAYNE, Barrister-at-Law. Dublin: Hodges and Smith. 1855. 8vo. pp. 16.*

We are glad to see the S. Patrick's Society taking steps to repudiate for itself the *sobriquet* which has somehow attached to that university in which it took its rise, of the "silent sister." Appropriately it begins with the cathedral of its own name and city. Mr. Annesley Mayne is evidently a man of strong feelings, and writes from the heart; but we should imagine that his technical knowledge of ecclesiology was not equal to his intentions. We miss that precise information respecting a very interesting structure, which would have been so useful. In short, the author hovers round, rather than enters, S. Patrick's. Accurate and technical monographs, sufficiently illustrated, of the two cathedrals of Dublin, are desiderata much needed; and we press the undertaking of them upon the S. Patrick's Society, as a task of sterling utility.

*To the Editor of the Ecclesiologist.*

DEAR MR. EDITOR,—I have no desire to make your pages the vehicle of a controversy between your Cheltenham correspondent and myself; but as the best method of designing in stained glass is really a subject of much practical importance, I should wish just to explain that I do not hold two opinions that are attributed to me by him in the last number of the *Ecclesiologist*.

1. So far from disapproving of the figures of saints, I consider them to afford the very best subjects for windows,—partly because they serve to connect the Church of the present day with that of preceding generations, and partly because it is by commemorating CHURCH'S Saints that we best magnify the triumphs of His grace. Surely by these means the purposes of devotion are most effectually served.

2. Again, I am very far from disapproving canopies in *their right place*. They have, indeed, no propriety as used in the Munich windows, to cover a picture of many figures; but single saints should always stand under a canopy.

I wish also to supply one omission in the remarks that I made at the Oxford meeting. I ought to have protested against the prevailing employment of medallions. As mosaic glass belongs properly to the narrow lancet lights of the First-Pointed style, so do medallions seem properly to belong to the Norman style. When the windows were broad, and devoid of tracery, it was a wise expedient to introduce the quatrefoil or cinquefoil; but when mullions and tracery were employed, the medallion became useless and inappropriate. It is popular with artists, because it saves them the trouble of arrangement; but

any one who remembers the windows in Merton College Chapel, will know that a group of figures can be introduced into the middle of a window without any such framework; and for a modern window, containing several groups without medallions, I would refer to the west window in Cuddesden church,—designed by Mr. Street, and executed by Mr. Hardman,—which is altogether the best specimen of art that I have seen produced in our day.

I am, dear sir, yours faithfully,

Oxford, May 14th.

T. CHAMBERLAIN.

*To the Editor of the Ecclesiologist.*

SIR,—There are two desiderata for woodwork which seem reasonably within the ken of modern science: perhaps some of your readers can supply them. 1. A varnish that will stand outside work. 2. A wash that will secure wood, such as elm and ash, from the attacks of the worm. I should most thankfully receive any suggestions on these two heads.

Yours, &c.,

M. A.

We have received too late for notice in our present number a letter to Lord Stanley, by the Rev. John Ingle, of Ely, entitled *What is the use of our Cathedrals?* and No. 3 of *Records of Buckinghamshire*. We have not had the pleasure of seeing the two former parts.

We regret that we are unable in the present number to notice more fully the able and sensible pamphlet by the Rev. C. T. Heartley, entitled *Our Cathedrals and their Mission*, which has lately issued from our own Publishers'. We hope to do so in our next.

A curious tribute to the solemnity of ecclesiastical architecture has just been found where we should least have expected. The new Woking Necropolis stands, we need not say, on the South-Western line, and its terminus has accordingly been fixed where the viaduct spans the Westminster Bridge Road. This terminus required an entrance archway, and that has been built in a sort of Romanesque, bad enough, but clearly meant to be the right thing for the circumstances. What is more, it actually strays into constructional polychrome, the material being red brick, with a tessellation of white and black tiles let in.

A whimsical instance of the reality of Pointed architecture, has lately presented itself to us. A tall thin building with wooden mullioned windows, has for some time been rising in Southmoulton Street, with no particular beauty, but yet looking, while in the skeleton, like an attempt towards solving the problem of street architecture in Pointed forms. A little compo-ing and a few unnecessary brackets stuck in have sufficed to destroy all its architectural value, and reduce it to the condition of the basest mongrel Italian "builders'" building, without the slightest Pointed feeling. No doubt "S. George's District School," as it is ticketed, is now considered very fine by its perpetrators. Had they merely not finished it, but left it in the brick block, it would have possessed a reality which would have raised it above many more pretentious structures.

In the Roman Catholic (Jesuit) church of the "Immaculate Conception," Farm Street Mews,—a Pointed church, richly and (to speak generally) successfully coloured and decorated,—the symbolic representation of the Blessed Virgin, somewhat abstractedly assumed as the Immaculate Conception, occupies, to the exclusion of any representation of our Blessed Lord, the place of honour over the chancel-arch, of old devoted to the Doom. This is characteristic. In "St. Mary the Star of the Sea," Greenwich, the Coronation is depicted in that position. This, at least, is better.

Mr. Lough has completed the effigy of Bishop Broughton, for Canterbury Cathedral, in a beautiful block of alabaster. We understand he fully admits the advantages of that material, as well as the upraised position of the head. We only wish the hands had also been placed in the position of prayer.

A *Church Association*, or Guild, founded at Hackney and Stoke Newington, has published some Rules and Devotions, and seems to promise much success and usefulness. A Lecture on Symbolism, delivered by one of its officers, has reached us too late for more than mention.

The Society for the Improvement of Ecclesiastical Embroidery, which we have already introduced to our readers' notice, has completed a very excellent frontal and superfrontal for the church of S. Mary the Less, Durham. The frontal is of green silk, and the superfrontal red. The design was arranged from the flowers of the ancient copes preserved in Durham cathedral, and the whole cost was £16. A simpler and cheaper set of vestments, for S. George's, Truro, has also been executed by the Society, which has received, we are pleased to hear, numerous applications for its aid. The Society has also undertaken to execute the embroidery of the fair linen of the altar.

We have several times had occasion to refer to the scheme for rebuilding the parish church of Stoke Newington. From the public announcement it would appear, that the first stone has at length been laid,—in a way quite consistent with all the painful antecedents of the undertaking. Four ladies were advertised by name, as being each to lay a foundation stone!—and a Bazaar, finishing up with a raffle, has been held, to raise funds for the building. We really hoped we had seen the last of this charlatany among ourselves, and that it survived only in the columns of the *Tablet*.

The following advertisement appeared in the *Times* of May 12.

"Rent-free Pews in the Chapel of St. Philip, Regent Street.

"Messrs. — will Sell by Auction, — (unless previously sold by private treaty,) Three of the best Pews in the above Chapel, of which the Rev. Canon Repton is the incumbent. They comprise No. 51, containing seven seats, and No. 79, containing nine seats, both in the centre aisle, also a pew in the north aisle (letter H) containing five seats. They were the property of a nobleman, deceased, and are held under a grant from the Bishop of London and the Rector of St. James's, for an unexpired term of 65 years. They will be sold separately."

Our readers will not have forgotten the statement of the Bishop of Exeter, relative to the free sittings in this chapel, in his speech on Church Rates in the House of Lords, on the information of the rector of S. James's, and the consequent correspondence with Mr. Repton.

Received: *Wilcebe, Oxoniensis*, R. Y., *A Constant Reader*, R. B.

# THE ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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## INCISED SLABS AND PAVEMENTS,

WITH A VIEW TO THE USE OF THEM.

*A Lecture delivered at the Architectural Museum. By WILLIAM BURGESS, Esq.*

It is a matter surely to be regretted, that the artists of the Middle Ages, generally so profuse in their legacies to posterity, should have been so parsimonious with regard to those historiated pavements of incised stones which formed by no means the least valuable ornaments in some of the largest cathedrals, and by which the forcible outlines of the Egyptian hieroglyphics and the Etruscan vases are brought back to our recollection.

A few scattered, half-defaced slabs, long removed from their original position, with one or two scanty notices of the Benedictines, serve rather to suggest what we have lost, than to afford us many data for any reconstruction.

It is probable, however, that even in the thirteenth century the extreme amount of cost and labour demanded for the production of incised stones prevented their frequent employment in large masses, such as pavements; although as tombs, consisting of single slabs, they are sufficiently common all over Europe.

Dante gives a curious proof of this: describing the examples of the Punishment of pride incised on the marble floor of the first circle of the hill of Purgatory, he compares them to the slabs on the floors of the churches, which exhibit the image of the person such as he was when alive; by which it would appear that figure-subjects were in his time for the most part employed for monumental purposes. For had such a mode of treatment been common in the pavements of the churches of Florence, or of his own "bel San Giovanni," he would doubtless have referred to them.

The marble plan of Rome, now in the Capitoline Museum, which anciently formed the floor of the temple of Remus; and an obscure allusion by Pliny to the *pavimentum sculpturatum*, which he described as ornamenting the temple of the Capitoline Jove, as far back as the third Punic war, show that the origin of these pavements is to be sought at a time far anterior to the period of their greatest prevalence.

As regards the Middle Ages, we must refer the gradual employment of incised slabs to the increased difficulty of procuring the costly and exotic materials for the pavements of the *Opus Alexandrinum* and *Opus Vermiculatum*, which were so common in ancient art. Accordingly, we find incised stones first of all used in conjunction with mosaic, as in the tomb of William, son of Robert, the second count of Flanders, who died in 1109, discovered a few years back in the ruins of the church of S. Bertin, at S. Omer. This tomb was no other than a pavement of mixed mosaic: the principal feature was a cross saltire, the circles at the extremities of which contained stones with incised lions, the lines being filled up with a coarse cement; and if I remember rightly, an imitation in incised stone and mortar was in some cases substituted for the coarser mosaic. If we may believe the authors of the "*Voyage Littéraire*," the cathedral of Arras possessed in the choir a pavement of historiated stone, still more ancient than this example; but unfortunately the judgment of the Benedictines was so often wrong when they attempted to assign a date to objects of the Middle Ages, that it may well be permitted to doubt whether those "great hard stones on which the history of Genesis was represented in relief" were really constructed when the Bishopric of Arras was separated from that of Cambrai, viz. in 1095. In all probability, they resemble those at S. Omer, and the deterioration of the cement would easily explain how they came to present the appearance of being in relief, especially when the edges became worn down.

We now come to the pavement belonging to the ancient cathedral of S. Omer. Although repeatedly taken up and removed from place to place, and still worse, injudiciously restored, it remains by far the most important example we possess, not only with regard to the quantity of the stones, but also to the importance of the subjects represented.

The choir, the chapels, and probably a portion of the ambulatory were paved with these dalles, whose execution appears to have extended from the end of the twelfth century to the latter half of the thirteenth. In 1608, the soil of all the east end of the church was raised, and they were then conveyed to the nave, where, being exposed to much rougher usage than in the choir, they rapidly decayed, until at last, after very many removes, the few, comparatively speaking, which have been left have found an asylum in the "*Chapelle des Antiquaires*." Unfortunately it was decided that they should be restored before being finally deposited in safety, and accordingly, a hot cement was run into all the hollows, utterly irrespective of the ancient colours, while a few strokes of the chisel gave the requisite sharpness to any part that had become obliterated. After this, it is needless to say, that the drawings are but shadows of what the originals must have been; indeed, it is probable that not a single line retains its ancient shape, not only on ac-

count of the restoration, for that was only partial, but from the fact that the ancient workman sometimes under-cut his incisions, or did not make them all of equal depth. Now, when these incisions came to be worn down, they would present a very different appearance from what they did when they were first executed.

The Italian work, on the contrary, is far better preserved, for the marble being a harder material, the lines were formed in the first instance by means of drill holes, and as they went in much deeper than the chisel, we can often ascertain the direction of the lines when they themselves have been utterly obliterated.

The slabs at S. Omer consist of three sizes, the sides of which bear the proportion, 1, 3, 5. The larger ones consist principally of portraits of the donors on horseback: these were varied by others, containing nine figures of men or animals, in as many circles. Others, again, have interlacing foliage or shields. There are also some fragments of slabs much larger than any of these: they probably served as centres for the pavements of the chapels. One represents the burial of the Virgin, and the other is defaced.

Of the second size, the subjects are still more varied:—Armed elephants, the seven liberal arts, the signs of the zodiac, the labours of the months, the fables of *Æsop*, besides the usual arrangement of foliage, and circles, with animals in them, form the subjects. Unfortunately all the series are very imperfect. Thus we have only five out of the seven arts, six of the labours of the months, five of the signs of the zodiac, and only two of the fables.

As to the smaller stones, they are exceeding numerous, there being about seventy varieties. They represent various kinds of foliage; various subjects from the *Bestiarium* (the natural history of the time); some *Chimære*, which strongly recall the manner in which these metamorphoses are depicted in the "*Ovid Moralisé*" in the library at Rouen; and, finally, sundry subjects of satirical allusion, such as the ass playing on the harp.

It is not a little singular that in even those few dalles which have reached our time—the sole wrecks of this once magnificent pavement—we can almost trace the same thing that M. Didron fancies he has discovered in the sculpture at Chartres Cathedral, viz. the *Speculum* of Vincent de Beauvais, written in stone. Vincent de Beauvais divides his *Speculum* into four parts: 1. the *Doctrinal Mirror*, which teaches the seven liberal arts; 2. the *Historical Mirror*, the history of the world; 3. the *Natural Mirror*, the study of nature; and 4. the *Moral Mirror*, the different duties to fulfil, and vices to avoid. The first is represented by the seven liberal arts, the second probably by the metamorphoses, the third by signs of the zodiac, the labours of the year, &c.; whilst the fourth is wanting, but probably has been destroyed, as it is impossible not to believe but that so common a subject as the battle of the Virtues and the Vices should have had a place in so large a pavement. It exists, however, at Canterbury, to which place I must now refer for the next chronological example.

In front of the shrine of S. Thomas à Becket, remains a pavement of *Opus Alexandrinum*, unlike any other that I have ever seen—the por-

phry, the serpentine, the piombino, and, indeed, the general lines, tell of an Italian origin; but the intermixture of the black French slate, the brass fillets, the flattened circles, the fretted border in the centre, and the scale-like diaper in the angles, inform us that those materials have been put together by some western artificer, and not the "Petrus Civis," who about the same time had employed his skill at Westminster. Round this pavement, as a centre, there are now inserted about thirty-four small incised stones. Those drawn, although not in their original position with regard to each other, appear to have retained to some degree their ancient arrangement. Unfortunately it is almost impossible to make any restoration that would be completely satisfactory with regard to the angles of the *Opus Alexandrinum*; but that which presents the greatest probability would be to place the circles three deep on the north and south, two deep on the west, and none at all on the east, inasmuch as there does not remain sufficient room between the points of the mosaic and the furrow worn in the marble by the knees of the countless pilgrims who went, like Chaucer, to worship the blissful martyr. There are two lozenge-shaped stones, one containing four lions, in as many circles, and the other defaced, which help to fill up the space left between the angles of the mosaic and the indented marble above mentioned. The rest of the intervals, as well between the mosaic and the stones, as between the stones themselves, were probably filled with the coarse mosaic of black slate, red French marble, and white close-grained stone.

The subjects are, as usual, the Signs of the Zodiac, the Labours of the Year, the Virtues and Vices, and chimerical animals.

No one of these series is perfect; but at the same time, they are most valuable examples, both from the spirit of the drawing, and from the fact of their having escaped the restoration which has so lamentably disfigured the slabs at S. Omer; and indeed, it was with great pleasure that I heard the architect of the cathedral, Mr. Austen, disclaim any intention on the subject, and I may here be permitted to thank that gentleman, not only for the facilities afforded me, but for sundry hints as to their ancient state and the sources of their material.

The next pavement of importance is now preserved in the church of S. Remi, at Rheims; it originally ornamented the space between the high altar and the body of the choir of S. Nicaise. When this church, the *chef d'œuvre* of the celebrated architect Libergier, was destroyed by the Bande Noire of the too famous Santerre, they were sold with the rest of the materials, and for several years formed the pavement of a yard leading to a stable. However, some time ago, they were acquired by the town, and finally deposited in their present position.

These dalles differ from any of the others before described, inasmuch as the figures are formed of a single outline run in with lead. From the style of the drawing, they can scarcely be earlier than the beginning of the fourteenth century, and we should probably not be far wrong in saying that they were executed under the superintendence of Robert de Coucy (the successor of Libergier), who died in 1311.

They consist of forty-eight lozenge-shaped slabs, each having a group incised on it, representing some one of the Bible stories, within

a more or less complete quatrefoil. The series begins with the construction of the Ark, and finishes with the condemnation a second time of Daniel to the lions' den.

Mr. Tarbè, who has published these very interesting monuments, supposes that if the pavement was wholly composed of historiated slabs, we should want just as many again as those we possess; but I think it very doubtful if the whole of the slabs contained figures, inasmuch as we have several half ones, in which foliage is the only ornament.

In 1553, the Spaniards and Flemings succeeded in destroying Therouanne, a town about eight miles from S. Omer. Never, probably, since the introduction of Christianity, has a town been destroyed with such relentless animosity. The victorious Flemings carried off the works of art, and even the building materials, for trophies: thus the cathedral of S. Omer possesses a colossal figure of our Lord, with S. Mary and S. John, which came from the grand portal of the cathedral of Therouanne. This group now stands underneath the organ, it goes by the name of "*le grand Dieu de Therouanne.*" In like manner, in the little village church of Blaringhem, there are about sixty incised slabs, nearly defaced, and inserted into the pavement without order. The tradition runs that they formed part of the spoils of Therouanne; and when we consider that broken pieces of them are found built up into houses, it will be found rather easier to believe tradition in this case, than when the same authority asserts, that the dalles of S. Omer came from a temple of Minerva, situated on Mount Sithieu.

As to the art of these stones we may observe, that they appear to have been executed a little later than those of S. Omer: the large ones consist of scenes from sacred history in circles and quatrefoils, and the smaller in much the same subjects as those of S. Omer.

Another pavement is drawn in Willemin's work; it is there described as being in the Musée des Augustins. What became of it after the dissolution of the museum, I cannot tell. I do not remember ever to have seen it in any of the public collections in Paris, but most probably it is in the dépôt at S. Denis. The design was a series of quatrefoils; touching one another, and containing foliage: the space between them was occupied by figures on a black ground, and the incised parts are stated in the text to have been filled up with bitumen.

I must now direct your attention to Italy, and there we find a somewhat different process applied: the body of the pavement is white marble, and the figures are detached by a black ground of the same material. If the ground is tolerably extensive, the black marble goes right through: if on the contrary it is small, a hole is cut in the white marble, into which a thin piece of black is then inserted: lastly, the lines of the drapery, the features, &c., are formed by incised lines, filled in with a black resinous cement. The two principal examples which occur to me are the baptistery at Florence, and the cathedral at Sienna. The former may almost be passed over; for though it contains a great many white slabs, with black ornaments, they are all mosaic; the only portion containing lines being a circle with the signs of the zodiac: unfortunately this has been so much worn, that little can now be made of it.



As to Sienna, we are much better off : it is certainly the only incised pavement tolerably perfect, and although of different dates, and consequently of different styles, it still retains its unity of arrangement. The first in order of time are the representations of the Virtues, which are arranged round the altar : they are all referable, with one or two exceptions, to the beginning of the fourteenth century. The illustrations represent Justice, surrounded firstly by a richly cusped circle, and then by a square border, at the angles of which are represented the winged lamps of knowledge. At the present moment I forget whether the Italians, who always know who did everything, or if they do not, always invent, refer the designs of these to Buoninsegna or Simone Memmi. However that may be, they are beautifully drawn, and are certainly without exception the very finest incised slabs which have come down to us. The rest of the church is thus mapped out. Rich borders run from pillar to pillar, both north and south, and east and west. These again enclose rich borders, separated from them by bands of plain marble. In the nave within these last, we find principally scenes from the Scriptures, executed during the latter half of the fifteenth century : some of them of later date are attributed to Beccafumi. Others again are earlier, more particularly a curious collection of mediæval emblems of the Italian cities in *opus vermiculatum*, which probably dates considerably before the present cathedral. Other subjects are the Wheel of Fortune, the Seven Ages of Man, Socrates and Crates climbing the Mountain of Virtue ; together with the ten sibyls and figures of Faith, Hope, and Charity : these last and the sibyls are placed in the aisles, and belong to the sixteenth century.

I have now, I think, given as correct an account as I can of the various pavements of incised stones that I have been able to make myself acquainted with, either by books or actual inspection : that there are others I can scarcely doubt ; more especially in Germany, a country so rich in the arts of the Middle Ages ; but, neither have I seen them myself in that country, nor have I been able to find an account of any.

It appears to me very desirable that some endeavours should be made to introduce this beautiful description of pavement into the choirs and richer portions of our cathedrals and churches, and in some measure to substitute a material affording opportunities to the artist to embody his ideas, in place of what are now called encaustic tiles ; which, however they may recommend themselves by the excellence of their manufacture, generally end by sickening us of their endless repetitions of the same rose, the same fleur-de-lys, and the same scroll. If this holds good with regard to our churches, how much more must it be with regard to our public buildings, where black and white marble pavements, and tiles with the badges of extinct dynasties, usurp the place of those representations of the history of a people which would indeed enable us to find sermons in stones.

I do not mean to assert that it becomes us to copy the errors of our forefathers in natural history and place them in our cathedrals. But the other sources of design remain equally open to us as to them : the

Bible is the same now as then : the same virtues and the same vices affect us : the arts abstractedly are the same (would that their excellence were identical) ; so are the fables of Esop (for at least the beasts and birds have not changed their costume), and surely the modern discoveries in natural history would furnish us with beings as strange as any which ever presented themselves to the compilers of the *Bestiaria*. In fact, time has added to rather than diminished our choice of subjects. Those stories having a deeply symbolical meaning, such as the pelican in her piety, the lion animating her whelps, would of course be retained.

Above all, in designing new subjects, we must be careful to the last degree to give them a sharp and energetic outline even when copying from nature. For unless the subjects are really copied directly from nature, there can be no freshness or originality about them. In designing a group of figures, it will be necessary to have the living model and good stout cloth garments ; for a man may copy mediæval figures for ever, and yet be unable to design as they did in the Middle Ages ; for doubtless then, as now, really good figures (and there were not a few of them produced in the thirteenth and beginning of the fourteenth centuries) were copied directly from the life. If monsters must be employed, why not follow the advice of Leonardo da Vinci, who recommends us in this case to copy parts of existing animals, and afterwards to join them together ? but I think the giraffe, the kangaroo, and the apteryx, would be as effective as any mediæval chimera ; to say nothing of the resources we might derive from the antediluvian world : truth is always stranger than fiction.

Again, in designing an incised slab, our great aim should be to make the object cover the ground pretty equally, so as to leave no very large spaces of cement which would be liable to be worn into holes. When this cannot be done a small circle is left, so as to diminish the space and balance the composition. These little circles occur very frequently in the S. Omer slabs. When this space becomes larger, as in the *Taurus*, at Canterbury, they become quatrefoils : and when, as in the equestrian figures, it becomes still more extensive, a stem of foliage supplies their place. Another point to be considered is the termination of the lines of the drapery : they should never, if possible, end in a sharp point, but rather in a blunt point, with a nick at the end. The object of this is evident : the workman can get his drill or chisel to the end of the latter, whereas the former must necessarily be shallower towards the end, and consequently soon become obliterated in that part, especially when the stone has become worn down to the depth of an eighth of an inch, as the dalles of S. Omer have.

Again, the borders should be composed of a stout, strong network, of two or more scrolls : if a single scroll is used, figures should be introduced, to restore the proper balance, and give it strength. An additional amount of energy is got by not making the scroll homogeneous with the outer line of the border : a good strong line should be employed to divide them.

Altogether, I see no reason-why incised slabs might not become the receptacles for the very best artistic talent we can procure,—only taking

care always to preserve a certain energy of outline, for which we could find the most valuable hints in the Egyptian hieroglyphics and Etruscan vases.

Having designed our dalles, the next thing is how to arrange them. It will be perceived that the small ones have a plain border round each, which enables us to place them in juxtaposition, without requiring any intervening plain border; they can therefore serve as a ground in which to insert the larger subjects, or can form a subsidiary border round one of the intermediate-sized slabs, so as to enable it to range with the larger.

But of course the whole arrangement of a pavement depends on the disposition of the larger subjects. Now these latter, in Western Europe, are generally either lozenge-shaped or circular, and occasionally quatrefoil. If the space required to be paved was small, such as the sanctuary of a church, a species of diaper might be formed by making the large dalles touch at their edges, as at Canterbury, and the examples from S. Denis, the interstices being filled up with plain dalles, or mosaic, or cement of a different colour. If the space is rather considerable, a more complicated form of diaper was adopted, as in Abbot Seabrook's tile pavement in Gloucester cathedral, where every alternate row of the diaper is made up of smaller and unequal members, thus affording ample space for detaching the subjects, by means of a plain border. When, however, the space was still larger, as a whole choir or a large chapel, it was divided into three or more longitudinal strips by means of borders: these borders were again filled with a diaper such as I have above described, only varied in each strip. The middle strip, of course, would be the widest, and contain the most important subjects; while those of subsidiary interest, such as the signs of the zodiac, the labours of the year, or the battle of the virtues and the vices, would be referred to the sides.

A border would run all round this last composition, but I am very doubtful whether it would enclose the first and simplest; for the western artists during the Middle Ages were not over fond of borders, exhibiting thereby a great contrast with their Italian brethren who followed the antique, where the border often forms the largest part of the composition.

I should not omit to state that a large square subject was generally placed in the sanctuary before the altar. This, in Prior Crawden's Chapel at Ely, represents Adam and Eve; and M. Deschamps has very properly placed a great slab of the death of the Virgin in a similar position in his very clever restoration of the pavement of S. Omer. It will be perceived that I have been obliged to resort to tile pavements to find types for the general arrangement, on account of the deficiency of any example of incised stones remaining *in statu quo*. But I think that there could have been but very little difference between them in this respect, for the subjects show that the majority of incised stones were intended to be used lozenge fashion, in the same manner as we generally find the tiles arranged in the more perfect pavements which have come down to our times. One word more on the cement, or as the French call it the mastic, with which the interstices are filled. An

analysis has been made of that at S. Omer, by M. Tavernier : it was found to consist of lime, mud, pounded brick, rosin, and colouring matter ; the rosin being in the proportion of one-sixth of the whole. It would appear that the materials, with the exception of the rosin and part of the lime, were made up into a kind of clay, which was burnt and ground into powder : it was then mixed with the colouring-matter, the rosin, and the rest of the lime. The accounts of this process, which are repeated in the same words both in the work of M. Deschamps and M. Wallet, are rather confused ; but the above appears to me to be the meaning, as far as I can make it out, inasmuch as two analyses are given and one receipt for the synthesis, which agrees with neither of the former.

M. Deschamps recommends the hot cement used by marble masons, and it is with this that the restoration has been made. M. Vandam-bosse, by whom the dalles of S. Omer have been restored, informed me that his cement was composed of one-quarter of wax, three-quarters of rosin, besides powdered stone and ivory-black : however, he added, the workmen were not particular to a shade with regard to the proportions. Of this there is a good proof in one of the large equestrian dalles fixed against the wall ; in one place the cement has cracked, while in another it runs out like honey ; however, it is but justice to add, that generally speaking it has stood very well. Probably where one colour only is to be employed, there is nothing superior to the modern Roman cement : unfortunately its tone is so strong, that any attempt to colour it would require so much pigment that all the strength of the cement would be destroyed. Parian cement is much better in this respect, but does not possess sufficient properties for resisting damp to recommend its use in any work required to last for centuries, as a pavement of a church.

I regret much that want of time has prevented me from making any experiments in this matter. That we can obtain a cement which will take colour and resist the damp cannot be doubtful in an age which is, par excellence, the age of cements : it can only require a little time and patience. I may here observe that M. Wallet, who describes the slabs before they were restored, enumerates the following colours as being visible ;—brown of various tints ; slate colour, more or less deep ; brick red, more or less yellow ; and bright red. One or two of the smaller slabs which have escaped the restoration, and are at present in the Museum, present us with a cement of a granulated appearance, like coarse gunpowder mixed with little pieces of brick. That at Canterbury is much finer, and there is less brick ; but when it does occur, it is in much larger pieces.

If marble be used, probably the best thing would be to burn shellac mixed with colour in the incisions with a hot iron. The lead filling in, as in the S. Nicaise pavement, is much the most difficult of all, inasmuch as only a small portion of the lead is run at a time : in this case the incisions should be undercut, and small drill holes made in the angles, in order to prevent the lead from moving.

The principal objection to this last process is, that in course of time the lead oxydises on the surface, and becomes nearly the same tint as

the stone itself : the best remedy for this would be to oil or wax the stones at intervals, much in the same way that oak floors are kept in order.

Thus there are really no valid reasons why these pavements should not share in the general renaissance of Christian art. Luckily there remains enough to enable us to effect this in all certainty ; and it must be a subject of congratulation that what few examples have been spared to us belong to the golden period of Christian art and poetry—the age which presented us with the Cathedral of Beauvais, the Abbey of Westminster, the Niebelungenlied, and the Divine Comedy.<sup>1</sup>

## BREDON CHURCH.

*A Paper read during an Excursion of the Worcester Diocesan Architectural Society to the Churches of Kemerton, Overbury, and Bredon, June 21st, 1855.* By JOHN SEVEN WALKER, Librarian and Curator.

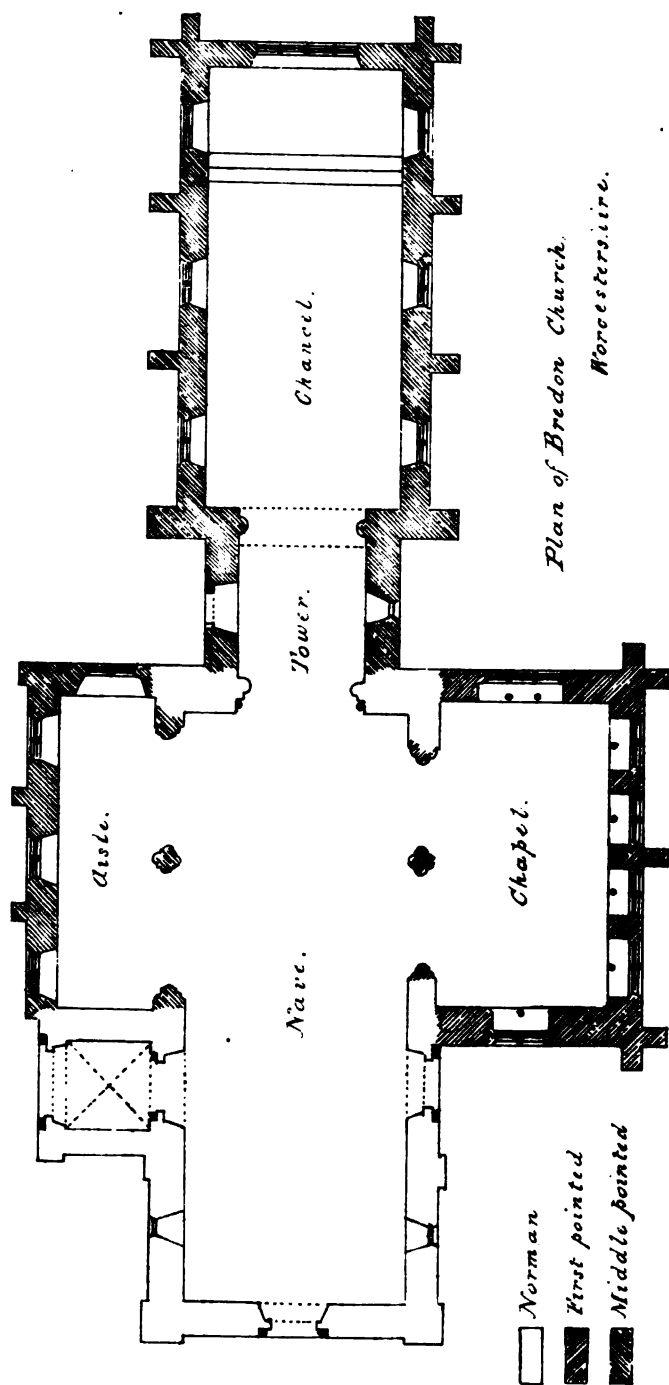
BEFORE entering upon the immediate subject of my paper, I will with your permission make a few brief observations upon the general character of the ecclesiastical edifices of Worcestershire.

It must be acknowledged that our county does not rank very high in an ecclesiological point of view. Of its two hundred and thirty churches, the only ones I can call to mind which combine large size with superior architectural character, are those of Malvern, Pershore, Kidderminster, Bromsgrove, and Tredington (the two former were originally conventual). About sixty are good average structures, with interesting architectural features, and consist of chancel, nave, with one or two aisles, and tower, such as Bredon, Overbury, Chaddesley-Corbet, Northfield, Rempsey; Evesham, All Saints, and S. Lawrence. There are upwards of a hundred and twenty small churches having merely chancel and nave, with occasionally a transeptal or other chapel attached ; these have either a tower, as Strensham, Sedgeberrow, and Spetchley, or a wooden bell-turret at the west end, such as White-Lady-Aston, Besford, Alfrick, &c. The remaining churches are modern, or have been erected since the decline of Pointed architecture.

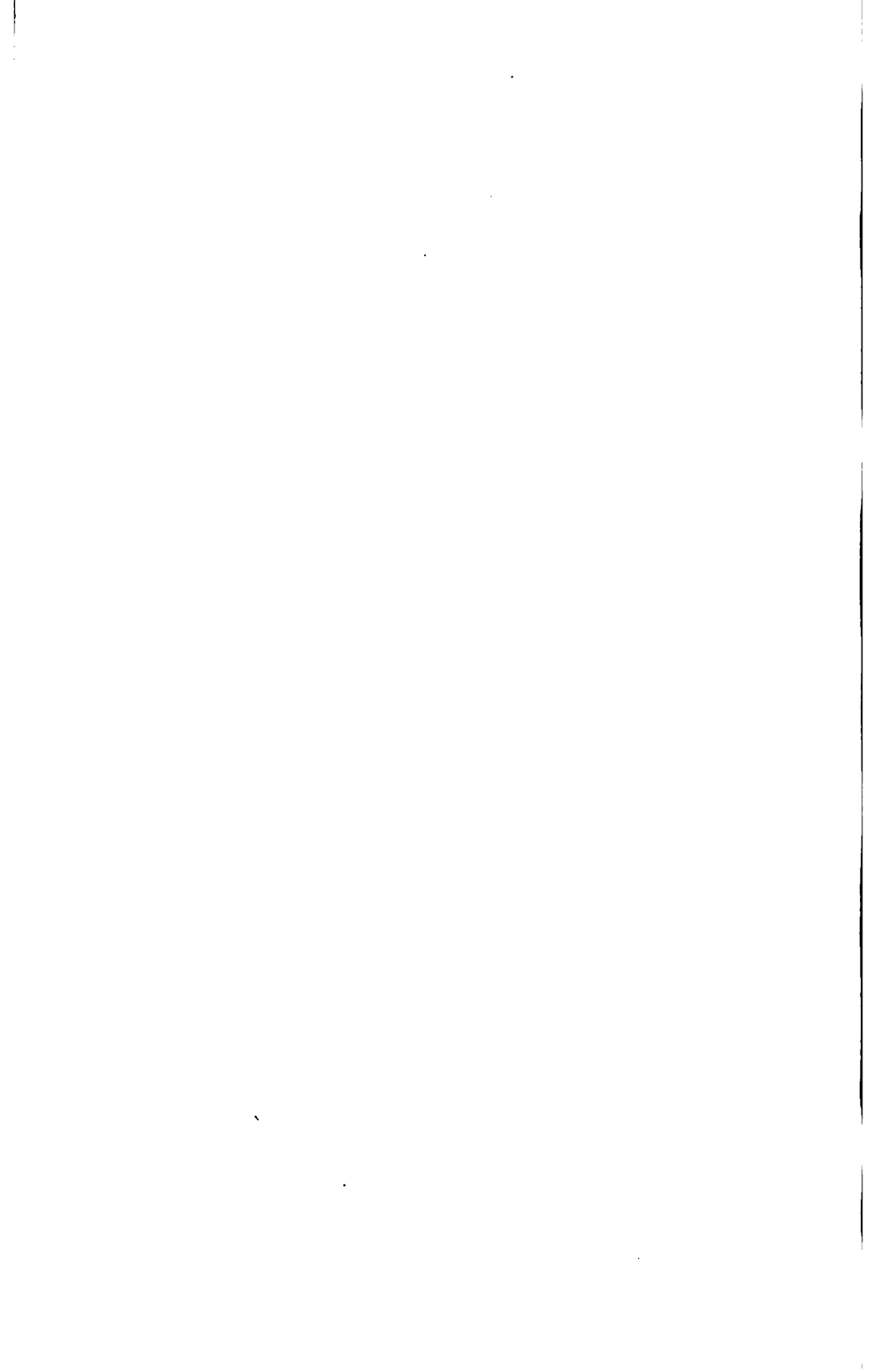
We must not however always judge of the architectural value of a building merely by its size. I do not know where you would find three contiguous churches of greater architectural or ecclesiological interest than those of Kemerton, (which by the way is in Gloucestershire) Overbury, and Bredon, from which moreover the voice of prayer and thanksgiving daily ascends.

At the former exquisite modern edifice, where we have this morning had the privilege of joining in our beautiful liturgy, offered up with

<sup>1</sup> The dalles of S. Omer and Blaringhem have been published and illustrated by M. Hermand, M. Wallet, and lastly M. Deschamps, who has made a very interesting restoration of the pavement of the choir of the Cathedral of S. Omer, in the "Annales Archéologiques" of M. Didron.



*Plan of Bredon Church.  
Worcestershire.*



that reverential earnestness which is so characteristic of its esteemed rector, who in this and other instances has "shown such great love to the house of the Lord and to the offices thereof," you must all have been struck with the reality and consistency of every thing around, from the spacious and lofty, but comparatively plain nave, to the sumptuous chancel, with its delicate carving, its storied windows, its walls and roof "rich with every gorgeous hue."

The church at Overbury has been fully and lucidly explained by Mr. Freeman. I will therefore at once pass on to the consideration of Bredon church, the remaining object of our investigation to-day, and within whose walls we are now assembled.

I shall in the first place notice a few historical particulars, then describe the original plan of the church, afterwards point out the various alterations which have subsequently taken place, and lastly give a short account of the architecture and arrangements as at present existing.

The parish of Bredon is situated in the hundred of Oswaldslow, in the deanery of Pershore, and in the archdeaconry and diocese of Worcester. It was anciently written Bredon and Breodune, and is considered to signify a place at the foot of a hill,—Braid, extremity; and Don, hill.

A monastery was founded here before the year 716, by Eanulph, grandfather to king Offa, and was dedicated to S. Peter, Eanulph receiving the lands for that purpose from Ethelbald, King of Mercia. In 780, Offa, King of the Mercians, gave to the church which his grandfather Eanulph had erected at Bredon, seventy manses at Westyle and Coftune, a wood adjoining to them, with meadows, &c., at other places. Bertwulph, King of the Mercians, having conferred some privileges upon the monastery, the abbot Eanmund and the convent gave him a large silver quoit, finely worked, and of great value, and a hundred and twenty mancuses of pure gold. This monastery continued under an abbot of its own till after the year 841; but before the Conquest it became part of the possessions of the Bishopric of Worcester. It was probably annexed to the Bishopric in 964, when it was included by King Edgar in the hundred of Oswaldslow, which he granted to the church of Worcester. The manor of Bredon continued in the possession of the Bishop of Worcester till the fourth of Elizabeth, when it passed to the crown; and soon after, with the appurtenances and, unfortunately, the advowson, to T. Knowles, who in the eighteenth year of the same reign alienated it to Thomas Copley and George Hornihold; since that time it has been in the possession of various families.

The parish church<sup>1</sup> is dedicated to S. Giles. As erected in the latter half of the twelfth century, it comprised a lofty nave and north porch, a tower eastward of the former, with probably a short chancel or sanctuary beyond; but of this we have no positive evidence, there being no remains of the original fabric eastward of the nave. If we examine churches of about the same date, and which have undergone no material alteration, we shall very often find a central tower with a

<sup>1</sup> Three views and a ground-plan of this church will be found in "Brandon's Parish Churches," it is also pictured in "Relton's Sketches of Churches."



short eastern limb, without transepts, as at Cassington and Iffley, Oxon. And I have no doubt that such was the case in this instance, thus carrying out the triple division into sanctuary, chancel, and nave, which in the Norman period was usually marked by *construction* instead of by *arrangement*, the more usual plan in later times.

To return to Bredon. The Norman fabric did not long remain unaltered, a chapel being added to the south side of the nave early in the thirteenth century. At the latter part of the same century, most important additions were made, comprising the noble chancel, the present tower and spire, and the north aisle of the nave. The church builders of the Third-Pointed period happily in this instance confined their operations to the erection of a five-light west window. From the occurrence of two strings in the interior, the original west window was probably a couplet or triplet, as suggested by Mr. Freeman. These additions to the Norman church appear to have been made so as to interfere as little as possible with the original fabric. The walls are merely cut through to admit of the insertion of the arches communicating with the aisles, and the corbel table, removed from the nave when the south chapel was added, has been rebuilt under the eaves of the new erection.

We have thus traced the various changes which the church has undergone, and find that it consists of a Norman nave, First-Pointed chapel, Middle-Pointed aisle, tower, and chancel. The Norman work is particularly good and in excellent preservation. The west front and north porch are peculiarly valuable. The former is flanked by characteristic square turrets, with pyramidal stone cappings, the angles of the two upper stages being ornamented with shafts. The porch has somewhat the effect of a small transept, the walls being as high as those of the nave: the lower part is groined with diagonal ribs springing from shafts in the angles, but having no ridge-piece or boss at the intersection. Above is a room without, at present, any means of access or aperture whatever, except a small opening in the gable. There were formerly two entrances, one from the aisle on the east side, the other from the churchyard on the west. These lofts over porches are considered by Mr. Bloxam to have been inhabited by lay recluses, male or female.<sup>1</sup> The corbel table of the nave is continued under the eaves and across the front to support the thickened wall of the gable, which retains its original cross, as likewise does the gable of the nave. The south, west, and north porch doorways are ornamented with chevrons, and supported on single shafts. Mr. Petit<sup>2</sup> remarks upon the great richness and variety which is given in the Norman examples in this neighbourhood, particularly at Bredon, by the different ways in which the chevrons are set, some being on or parallel to the plane of the wall, some to the surface of the archivault, and some on a surface

<sup>1</sup> The last of these recluses was John Gibbs, Rector of Gissing, in Norfolk, who was ejected as a Nonjuror in 1690. "After his ejection he dwelt in the north porch chamber, and lay on the stairs leading up to the rood-loft, having a window at his head, so that he could lie in his narrow couch and see the altar."—Blomefield's *History of Norfolk*.

<sup>2</sup> *Archæological Journal*, Vol. IV. p. 103:

forming an angle with both. The windows are plain, deeply splayed internally, and rest on a stringcourse which is continued over the segmental rear-arches of the doorways. The western arch of the tower is Pointed, resting on Norman capitals, and with chevrons on its western face. In the south wall of the nave are the remains of a piscina, indicating the site of an altar in the usual position westward of the rood-screen. The font is poor Third-Pointed.

The First-Pointed chapel extends from the east end of the nave to the south doorway; it is under a separate gable, and is divided from the nave by a pier and two responds supporting Pointed arches of plain and massive design. At the east end is a triplet, and to the south are four couplets of trefoil-headed lancets, separated (internally) by detached marble shafts. The west window is a couplet with a quatrefoil in the head, but is blocked up to accommodate one of the most gorgeous and costly monuments of the seventeenth century, that of Giles Reede and his wife, whose recumbent effigies, with those of their children kneeling, are surmounted and surrounded by arches, columns, entablatures, obelisks, and other devices too numerous to mention, all composed of variegated and black marble and alabaster, the whole further heightened with colour and gilding. It would be a great improvement to the church, and, I should say, no detriment to the fame of the worthy Giles Reede, if the whole of the superstructure above the effigies were to be removed and the window reopened. The superfluous marble might be advantageously converted into a mosaic altarpiece.

There are a trefoil-headed piscina, and three sculptured slabs under recessed arches on the south side; two of the latter bear crosses, on the other is a shield with two arms issuing therefrom and holding a heart. In the north-east angle are the remains of the ascent to the roodloft, which was nearly perfect, of rich open work, with a border of vine leaves at the bottom, and enriched with colour and gilding. It was removed during the repairs some years ago.

The north aisle is of the same length as the opposite chapel, but much narrower; it also is divided from the nave by two arches resting on a pier and two responds, with very poor capitals. There are three side windows of two lights, while the east has three, all with geometrical tracery.

The tower is three stages in height, with buttresses to the north and south reaching to the middle of the second stage. On the north side is a doorway into the church; above is a trefoil-headed opening, through which, by means of a ladder, access is gained to the belfry, there being no staircase. The upper stage has on each face a two-light window, and is finished with a battlemented parapet, from within which rises the graceful spire to the height of about a hundred and sixty feet. There are three rows of small spire-lights, disposed on alternate faces. The appearance of the tower is much injured by being covered with a coating of stucco.

The central tower, without transepts, is a rare feature in this county: the only examples that I am aware of, besides Bredon and Overbury, being at Hanley Castle and Hampton, near Evesham; indeed, there

are not more than eight or nine central towers, including cruciform churches, whereas there are as many as forty in Gloucestershire, many of them without transepts, as Brockworth, Beckford, Leckhampton, Ogleworth (an hexagonal tower), &c.

We now come to the spacious and beautiful chancel (46 ft. by 21 ft.) It is remarkably uniform, three bays in length, with a two-light Early Geometrical window of the same design in each, and having neither priest's door or vestry to interfere with the regularity of the plan. The buttresses are good, with excellent base mouldings, which are continued along the walls. In a buttress on the north side is an elegant low niche trefoiled, and with the ball-flower ornament; the use to which it was applied I must leave to a more experienced ecclesiologist than myself to determine. The eaves are supported on a cornice, with ball-flowers in the hollow.

The east window is of four lights, with Geometrical tracery.

On the north side of the sanctuary is a founder's tomb, without any inscription, under a crocketed arch richly ornamented with ball-flowers and leaves; eastward is an aumbry. In the south wall is a piscina, behind which is one of those openings called low side windows, which have so long puzzled ecclesiologists; the most probable theory is that which asserts them to be external confessionals. A little to the west are triple sedilia, graduated, and with plain trefoiled heads. Sedilia are not common in this county, and triple ones only occur here and at Kidderminster, Chaddesley-Corbett, Dodderhill, and in the chancel of the old church at Ombersley. Placed upright against the wall is a singular monument, discovered a few years ago with its face downwards, forming a portion of the pavement. It is supposed to be of the fourteenth century, and represents a crucifix, above which are the busts of a man and his wife, under canopies.<sup>1</sup> On the floor is a large stone slab with a simple brass of a mitre, and a Latin inscription to the memory of Dr. John Prideaux, who was Bishop of Worcester at the time of the Great Rebellion. On account of his attachment to his royal master, and his pronouncing all those of his diocese who took up arms against him excommunicate, his Bishopric was sequestered, he being only allowed 4s. 6d. a week for his support. He died at Bredon, at the house of his son-in-law, Dr. Henry Sutton, July 20th, 1650, leaving to his children no legacy but "pious poverty, God's blessing, and a father's prayers," as appears by his last will and testament.

There are numerous encaustic tiles, chiefly heraldic, on the sanctuary steps.

In the churchyard is the well known coped high tomb, also a monumental cross profusely enriched with ball-flowers.

The present state of the church is on the whole very satisfactory. The extensive restorations which were effected about twelve years ago, appear to have been conducted so as to preserve uninjured the character of the original work; indeed, I know of few instances, at least in this county, of an equally extensive restoration being equally well carried out, especially when we consider that at that period the days of

<sup>1</sup> This and the coped tomb are engraved in the "*Archæological Journal*," Vol. II. p. 91.

parsimony and neglect, of modern vandalism and of warden's wash, had scarcely passed away.

Previous to the improvement, the chancel and tower were partitioned off from the rest of the building, the rood-loft was converted into a singing gallery, the south and west doorways were blocked up, the floor was encumbered with the usual quantity of exclusive pews, and the whole further "beautified and adorned" with plaister and whitewash within and without. Now the eye ranges from the west end along the solemn nave, with its lofty open roof, carved open seats, and tiled pavement, catching a glimpse of the elegant First-Pointed chapel on the one hand, and the Middle-Pointed aisle on the other; and passing onwards through the narrow sombre tower, and the interstices of the chancel screen, rests upon the far off altar and the graceful eastern window. We are, however, painfully reminded of the absence of colour, especially in the chancel, which notwithstanding its fine proportions and sculptured enrichments, presents a very cold and cheerless aspect, proving that architecture, however beautiful, is not perfect without the aid of decorative colour. The altar cloth, a few tiles, and one or two figures of painted glass, are the only exceptions.

The pulpit stands in the north-east angle of the nave; it is very ugly, and unnecessarily large and high. The nave and tower pavement is also very infelicitous: it is formed of red, black, and buff tiles, disposed so as to have the effect of cubes placed edgewise.

The tower is separated from the nave by a low wooden screen, and properly arranged for the clergy and choir. Across the chancel arch is a new stone screen, with a wooden gate.

I will in conclusion make a few practical observations that have occurred to me during the consideration of the church before us.

It must be obvious to the most cursory observer, that the position of the tower between the nave and chancel, must be very inconvenient for the proper celebration of our present services, especially when, as in this instance, and at Overbury, it is so narrow as to be almost too small for a ritual chancel, and yet shuts out the *constructional* chancel, rendering it nearly useless, except for the administration of the Holy Communion. If on the other hand the tower be as wide as the nave, as at Hanley Castle, it becomes disproportionately large and heavy, though the practical inconvenience is in a great measure obviated. At Leckhampton, where the tower is very narrow, the north and south walls are reduced in thickness below to gain more room, and carried above on corbelled arches.

This arrangement is consequently not to be recommended for imitation, except in small churches without aisles, though I believe Mr. Butterfield has successfully adopted it at S. Matthias, Stoke Newington, the aisles in this case being continued along the tower. In ancient churches thus constructed, the best plan is to consider the tower as the ritual chancel, as in Norman times, and fit it up for the clergy and choir, which I am glad to say has been done in three out of the four Worcestershire examples.

The chancel at Bredon, though unnecessarily large for a village church, would be an excellent model for a populous district where there was a probability of obtaining a large choir to occupy it.

## SEQUENTIÆ INEDITÆ.—XI.

## LIII.—IN CONVERSIONE SANCTI PAULI.

*Ex Missali Aquileiensi.<sup>1</sup>*

SONENT plausus lætabundi,  
Plausus dulces et jucundi  
Virginis ecclesiæ;  
Agnum enim de leone  
Et pastorem de prædone  
Christus fecit hodie.

Hunc agnorum fecit ducem;  
Qui parabat agnis crucem,  
Et mortis<sup>2</sup> supplicia.  
\* \* \* \*

Spina cui suas vestes  
Affixere falsi testes  
Et lictores Stephani,  
Jam columna templi viva,  
Palma, vitis, et oliva  
Cedros aequat Lebani.

Mansuëscit lupus rapax,  
Et fit agnus et vas capax  
Olei lætitiæ;  
Vas hoc limi plenum auro,  
Plenum gemmis et thesauro  
Veræ sapientiæ.

In hoc vasi reponuntur,  
In hæc arcæ recluduntur  
Secreta cœlestia:  
Hic abyssus abyssorum,  
Et hic cœli sunt cœlorum;  
Cuncta quoque<sup>4</sup> media.

Saulus<sup>4</sup> hoc vas præclarum  
Cædis adhuc et minarum  
Spirat in discipulos;  
Ut inferret<sup>5</sup> necem eis  
Ibat missus a Judæis  
Per urbes et populos.

Ecce venit vox desursum,  
Qui divertit lupi cursum  
A mactandis ovibus:—  
“Saul, quid me crucifigis?  
Cur me mactas et affligis  
In meis fidelibus?”

“Ego Jesus Nazarenus,  
Quem tu ferox et defrænus  
In membris persequeris.”  
Ad hanc vocem est turbatus,  
Et in humum jam prostratus,  
“Quidnam, inquit, “loqueris?”

“Durum tibi calcitrare;  
Durum tibi repugnare,  
Saul, contra stimulum;  
Resipiscens esto fortis;  
Nam oportet pro me mortis  
Te gustare poculum.”

Delegatur Ananias  
Ad monstrandum Paulo vias  
Et calles justitiæ;  
Pulsâ nube falsitatis,  
Sumptâ luce veritatis  
Fit Doctor Ecclesiæ.<sup>7</sup>

<sup>1</sup> *Missale Aquileyensis Ecclesia cum omnibus requisitis: atque figuris super quam emendatissime perlustratum Anno 1519, Die 15 Septembris, ex officina literaria Gregorii de Gregoriis.* It is well known that the Italian Church has always, as a general rule, rejected Sequences; or admitted them only in its northern cathedrals. Those now given have a peculiar character of their own, and could scarcely be referred to either of the three great families of Sequences, French, German, or Scandinavian. The first is the finest with which we are acquainted for the Conversion of S. Paul.

<sup>2</sup> The book, wrongly, *mortuis*.

<sup>3</sup> A half strophe is here wanting.

<sup>4</sup> The writer would say that S. Paul's doctrine not only embraced the heights and depths of theology, but every thing included between the two.

<sup>5</sup> Some word like *vim*,

Saulus vim, hoc vas præclarum,

is clearly wanting both to metre and sense.

<sup>6</sup> The book, *inferat*.

<sup>7</sup> The book, *justitiæ*.

Verbum Dei jussus ferre  
Dum perlustrat orbem terræ  
Convertit Ephesios,  
Theasalonas, Philippenses,  
Philadelphos, Colossenses,  
Galatas, Corinthios.

Hinc descendens ad Romanos  
Impugnabat ritus vanos  
Per fidem Catholicam,

Petro junctus in agone,  
Mortem passus sub Nerone  
Arcem intrat cœlicam.

Ad quam, Christe, fac venire  
Nos, et aolum Te sitire,  
Sancti Pauli precibus;  
Ut cum ipso gratulemur,  
Teque Deum veneremur  
In regnis cœlestibus. Amen.

LIV.—IN FESTO SANCTI SIGISMUNDI REGIS ET MARTYRIS.

*D. Mai. II.*

Clarus dies et decorus  
Nobis fulsit, psallat chorus  
Natali<sup>1</sup> concordia:  
Psallant omnes lætabundi  
Ad beati Sigismundi  
Festiva sollempnia.

Qui secutus Christi ducem  
Novus novam miles crucem  
Suis figit humeris.  
Paupertatis intrat scholam;  
Et regalem ponit stolam  
Spe divini muneris.

Rex ad bonum animatus  
Ut sit regum Regi gratus  
Thebas<sup>2</sup> Martyribus  
Offert pio voto mentis  
Regnum suum, et nongentis  
Victum parat fratribus.

Quum vir bonus cedit malis,  
Super montem vere salis  
Struit domicilium,  
Spernit mundum: sitit Deum:  
Tandem Deus vocat eum  
Ad se per martyrium.

Morti datur; sed post mortem  
Sanctus in Sanctorum sortem  
Transit Agennensium,<sup>3</sup>  
Quibus vivis deservivit  
Cum his et post mortem vivit  
In Terrâ Viventium.

In quâ Sanctis adæquatur  
Et beatus coronatur  
Martyr cum martyribus.  
Nec indigne: quia datur,  
Ut pro Christo patiatur  
Perfidis tortoribus.

Ob quod donis illustratur,  
Mira quibus operatur  
Virtute deificâ.  
Nam qui mundus hunc precatur,  
Votis suis non frustratur  
Per ipsius merita.

Sigismunde, Martyr Dei,  
Ora Deum ut nos rei  
Mereamur veniam.  
Nos immundos mundi fœce  
Duc<sup>4</sup> mundatos tuâ prece  
Ad cœlestem Patriam. Amen.

LV.—IN FESTO SANCTI ERASMI.

*Sequentia legatur ad placitum.*

Laudes Christo solvat lætas  
Omnis sexus, necnon ætas,  
Laus sit oris hostia:  
Dum Erasmus, pater bonus,  
Pius pauperum patronus  
Transit ad cœlestia.

Hic præsul Antiochenus,  
Gratiâ divinâ plenus,  
Pietatis speculum,  
Pastor gregis Christi fidus,  
Doctor legis, velut aidus  
Illustravit sæculum.

<sup>1</sup> We should probably read *vocali*.

<sup>2</sup> The book, *Thebas*.

<sup>3</sup> More correctly *Aganensium*. S. Sigismund repaired (and is generally considered to have founded) the monastery at Agaunum (now S. Maurice) in honour of S. Maurice and the Theban legion: and this explains the *deservivit* of the next line.

<sup>4</sup> The book, *demundatos*.

Prudens, castus, et pudicus,  
Dei servus et amicus  
Gratus erat moribus.  
In desertum turbas fugit  
Ibi mel de petrâ sugit,  
Caput ornans floribus.

Inter coeli volat aves  
Cantus modulans suâves  
Spiritus<sup>1</sup> dulcedine;  
Inter lilia seu rosas  
Paradisi speciosas  
Florens solitudine.

Corvo pascitur Elias;  
Sanctus puer Hieremias  
Ad docendum mittitur.  
Pascitur<sup>2</sup> et evocatur  
Præco Regis ut loquatur  
Verbum quod committitur.

Evocatus vir apparet,  
Forti pugna multis claret  
Signis et virtutibus.  
Torquet<sup>3</sup> Diocletianus;  
Succedit Maximianus  
Sævis cruciatibus.

Quorum rabies cassatur,  
Dum nec sentit, nec mutatur  
Bis ereptus vinculis.  
Multi credunt: baptizantur:  
Multi passi coronantur  
Visis tot miraculis.

Tandem de cælo vocatus  
Gloriosè coronatus  
Cælo reddit spiritum:  
Inde supplices precamur  
Ut salvari mereamur  
Per Erasmi meritum.

## LVI.—IN FESTO S. HERMACHORÆ.

## D. Jæl. XII.

Plebs fidelis Hermachoræ  
Gratuletur in honore,  
De quo Marci successore  
Gaudet Aquileia:  
Cujus consors Fortunatus;  
Nam cum illo coronatus<sup>4</sup>  
Passione sociâ.

Gentem culpâ veterem  
Reddens fide puberem,  
Afflictus in carcerem  
Hermachoras mittitur,  
Qui contemptis omnibus  
Pœnis et tortoribus,  
Non minis, non precibus,  
Nec terrore frangitur.

Quo precante Dominum  
Pro se et pro cæteris,  
Fulget Pater luminum  
In occulto carceris;  
Pontianus igitur  
Lumen missum cœlitus  
Videt, et efficitur  
Temporum<sup>5</sup> sanctissimus.

Fama lucis nuntiatur;  
Cæca lumen contemplatur;  
Fide patris liberatur  
Puer a demonio:  
Unde multi baptizati  
Manu Sancti Fortunati  
Dant honorem Trinitati,  
Credunt Dei Filio.

Quem Sevastus nomine,  
Seu se vastans crimine,  
Pro Christi certamine  
Vinctum tradit carceri.  
Ubi simul socias  
Sanctas reddunt gratias;  
Illatas injurias  
Ascribentes muneri.

Noctu quorum opere  
Diescit religio:  
Decollantem in carcere  
Præfigurat glorias<sup>6</sup>  
Amen.

<sup>1</sup> The book, *spiritu*.

<sup>2</sup> The book, *Hic pascitur*; the corrector not seeing that the poet was speaking of S. Erasmus under the character of Elias and Jeremiah.

<sup>3</sup> The book, *Tortoreque*.

<sup>4</sup> We must probably supply some such line as

In cœlestes transit status.

<sup>5</sup> So we would suggest for *tempus*, which is the printed reading.

<sup>6</sup> The last line seems to have been omitted.

## INTENDED CATHEDRAL AT LILLE.

WE have been requested by the Commission to publish the subjoined notification of an enlarged term of three months accorded to the competitors for this great work. We are glad to be able to do so, convinced as we are that the designs, if really intended to be those of a structure which shall do honour to our age, must not be hurried. With those particularly who compete from England, it ought to be a point of conscience to do their best, for of course France will greatly form its ideas of the condition of religious architecture with us, from the specimens which it sees displayed at Lille. We likewise hope that the enlargement of the specified time will induce architects who may still be doubting to enter the lists. There will be seven months between the publication of this notice and the day when the office closes, and very much may be done in that time. We again remind competitors that the competition is for a French cathedral, and therefore English and German peculiarities are alike to be avoided.

We have also been requested by the Commission to make arrangements for, and to announce, the place where the English designs may be collected and transmitted *en masse* to Lille. We shall make a point of effecting the arrangement and of announcing it in a subsequent number.

"The Commission to carry out the monumental church of Notre Dame de la Treille and S. Peter at Lille, has the pleasure of announcing that a considerable number of the most distinguished architects of France and other countries are preparing to answer to its appeal. Everything presages a brilliant competition.

"In order to facilitate to the utmost of its power the labours of the competitors, and upon the request of a considerable number of them, the Commission consents to accord them an extension of time. Accordingly the designs which were to have been sent in on the 1st of December, 1855, will not be required until the 1st of March, 1856. This step, which it takes in the interest of the architects, will also be consistent with its formal intention of commencing the works in the course of the same year.

"Several inaccurate statements having appeared in the newspapers, the Commission avails itself of this opportunity to warn architects not to attend to any notification which shall not emanate from itself.

"By order of the Commission,

"COUNT A. DE CAULAINCOURT,  
"Secretary."

## CANTERBURY CATHEDRAL.

WE have from time to time alluded to the work in progress of refilling Canterbury Cathedral with painted glass. It has already been carried far enough to have produced a perceptible effect upon the tone of the



building. The long-projected, and it would seem fatal window, for the south aisle of the choir, which was originally to have been the work of H. Gerente, and then to have been executed by the late Mr. Gibbs, from cartoons prepared by Carpenter, and which has been finally carried out by Mr. Wailes, from the sketch prepared by the latter, is at last in its place. It occupies the most westernly of the great triplet of Romanesque lights, in the choir aisle of this side, which our readers will recollect, are quite denuded of the coloured glass which still exists in the pseudo-clerestory<sup>1</sup> over them, as well as in all the windows of the north aisle. Its subject is the History of Moses. The style is, of course, that of the remaining windows, though in the design greater attention has been paid to drawing and grouping than was formerly in vogue. Some of the colours require re-adjustment, which we hear Mr. Wailes intends to effect, but on the whole, we must congratulate the subscribers to this long protracted work, upon a result attained under various difficulties. There is a certain modernness about it, which we think might have been obviated, while all the solid advantages of superior art were attained, had the cartoons been subject to that inspection which it was we believe the committee's desire that they should have been brought under, but which unaccountably was overlooked at Newcastle. However, we repeat it, there is nothing really to be complained of. We understand that the committee intends next to fill the most northernly of these windows with subjects from the history of Elijah, leaving the central window for the last, to contain antitypal events of our Blessed Lord's life, so as to make the entire triplet symbolical of the Transfiguration.

At the eastward portion of the Cathedral several other windows have been filled with painted glass, by Mr. Austen, brother of the present, and son of the late, surveyor of the Cathedral. Mr. Austen deserves credit for the very laborious and careful way in which he has copied the style and ornamentation of the old glass of Canterbury. This is of course, no advance in the art of glass-painting. But it is a safe plan at Canterbury, and we are glad to be able to pay him this deserved compliment, while at the same time, we must state that the ancient windows still stand unrivalled in brilliancy and depth. We have already stated that he has already so filled the large Romanesque window and the two smaller windows of the pseudo-clerestory above it, in the north aisle of the Presbytery, which back Archbishop Howley's tomb. More lately he has carried out the three which match those on the south side, in memory of the late Canon Lockwood. The increase of effect in the Presbytery, by the substitution of painted for plain glass in these six windows is very noticeable. Our readers will recollect that in each of the eastern transepts are two apsidal chapels, (copied evidently from the great prototype of Cluny) each lighted by a single window. The two windows of the chapels in the southern transept have likewise been filled with painted glass, by Mr. Austen, the one to the north containing a Radix Jesse, founded upon that with which the eastern window of the crown had been in a former age patched. The latter window has also been restored by the same artist, the

<sup>1</sup> We know no other word to describe the range of small upper windows in the choir aisles of Canterbury Cathedral over the large windows of the ground story.

incongruous additions having been withdrawn, and the Crucifixion now forms the subject of a prominent panel. The new glass can be without much difficulty detected, but the whole very fairly passes muster. We understand that the partially-filled windows of the procession path are to be gradually reinstated. The Chapter has it also in contemplation to commence refilling the nave windows with painted glass, and subjects from the history of the prophets have been talked of.

Another window in the Third-Pointed style, by the other Mr. Austen, has been placed in the north window of the ground story of the north tower in addition to the one at the west end of the nave. It contains figures, and is an improvement upon the latter, but is itself very capable of being improved upon. The general effect is of colour unsubdued.

An iron railing has been placed round the effigy of Archbishop Howley, of a very unsubstantial character. We wish that a really effective grill of rich design, had been placed at the back of the tomb, guarding it from the aisle, and dispensing with a red curtain. Then no barrier would have been needed on the side of the Presbytery. The English mind has yet to learn and appreciate the value and beauty of grills, of which by the way, Canterbury Cathedral contains some excellent early specimens of much simplicity, but great merit.

The effigy of Bishop Broughton, of which we have already spoken, is to be placed on a high tomb in the nave, against the south wall, close to the place of his sepulture. The design of the tomb is to be founded upon the architecture of this portion of the church, and will contain the arms of the dioceses of the Province of Australasia.

We are sorry to note that within these few years the walls of the nave under the windows, have been disfigured by sundry military mural monuments of a wholly incongruous character, for which in several cases the string-courses have been cut away. Canterbury is the *locale* of barracks,—and several officers who had been quartered there fell gallantly in the Indian campaigns of some years since. But it is a false delicacy to permit their bravery to plead as an excuse for allowing the Cathedral to be marred by monuments of a character which might not pass muster if erected to as, or more, eminent men, in another profession. It was not long since the bust of Judge Talfourd, born and dead at Stafford, was—from its incongruity—*ex consulto* not erected in the fine parish church of his native town, but in lieu in the Court House. This is an example to be remembered by the Chapter of Canterbury, which is otherwise acting so satisfactorily.

We must in conclusion, congratulate the Chapter upon the assiduity with which it has unmasked the most interesting remains of the caputular buildings from the modern erections which concealed and enclosed them. Now nothing intervenes between the Green Court and the Cathedral but venerable ruins, (specially of the two dormitories,) and the Cloisters, and Chapter House. The improvement too, both picturesque and ecclesiological, which has been effected in the crypt, through throwing open so many portions of it hitherto closed up, deserves particular commendation. We hope the day is not far off when the seal may be set to the work by the elimination of the ugly, offensive, and utterly

useless French conventicle which encumbers a portion of its area. It will be strange, if in these days of reform, public money is much longer allowed to go to the support of a sham-alien body, enjoying the status of British citizenship in the masquerade of foreign habits, and which merely continues to exist (in a condition of chronic semi-torpor) for the sake of thereby drawing its more-than-easily earned subsidy.

### S. MARY AND S. NICOLAS COLLEGE, LANCING.

THE corner-stone of the hall of this important College, of which we gave a lithograph in our last number, in illustration of Carpenter's memoir, was laid on the 1st of July, by that good and wise man, Sir John Patteson, *gravis pietate*. The completion of the works together with all those in connection with the institution of which it is the chief seat, has devolved upon Mr. Slater, who has designed the chapel of which the lithograph contains the merely indicated locale. This chapel, of which the plan and elevation were shown on the ground, is a lofty building, like the choir of a minster, with aisles and apse all groined, and with a massy tower at the south-east angle, carrying an octagonal lantern, which it is proposed to light as a signal. It worthily crowns the remaining structure, and affords proof of the capacity of its architect for the post to which he has been called.

The day was lovely, and the meeting was full but not crowded. An early Communion in New Shoreham church was the first service—towards mid-day the Litany was sung in the same church, in the presence of the Bishop: Canon Stanley preaching a sermon of rare eloquence. New Shoreham church, we should observe, while still very far from what it ought to be, shows in its ritual arrangements the recent marks of the restorer's hands. Then came the ceremony itself, which was choral, comprising processions singing psalms round the foundations of the future College, and back again after the stone was laid, to the temporary vestry, in the clerk of the works' shed. The music there, as well as at the church below, (where our Hymnal is in use) was strictly ecclesiastical. Grand as the building will be, it will reap additional advantage from its site, a dent in the South Downs looking south-east upon the winding estuary of the Adour, and the two churches of S. Nicholas, Old Shoreham, and S. Mary, New Shoreham; the former masked by trees, the latter rising from the town, and beyond the shipping in the little harbour, and the broad sea the background of all. The College itself, upon the shelving side of this dent, will be visible from every spot in the fertile valley, standing in its own park with old sufficient trees dotted about. The contrast of this scene with the inland beauty of that in which S. John's Hurstpierpoint stands, is very striking. Here, as at S. John's, the local flint will be largely used in the construction. Of the luncheon afterwards, and of the speeches made, it is not our province to speak; neither is it to describe the building at further length. Of its dignity the lithograph will

convey a sufficient impression, and we defer to a later date that more extended notice which it deserves at our hands.

The presence and hearty co-operation of the Diocesan, the Bishop of Chichester, at the services, was a feature which gave a weight and reality to all that took place, which every one present must have felt. The great undertaking which Mr. Woodard's indomitable energy has brought into vigorous existence, combines moral with æsthetic grandeur as few other works of the day; and we therefore regard its progress with feelings of peculiar interest, both in our own special character of ecclesiologists and in the general one of citizens and Churchmen.

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### MUNICH GLASS AT S. PETER'S COLLEGE CHAPEL.

THE chapel of S. Peter's College, Cambridge, a place previously noticeable by ecclesiologists as a most characteristic work of John Cosin, who was master of S. Peter's many a year before he sat upon the palatine throne of Durham, and specially for its east window, of the very best seventeenth century glass, has lately received a new and important decoration. The two windows, north and south respectively of the sanctuary, have been filled with painted glass from the Royal Manufactory at Munich, the only specimens, we believe, of that school, besides those at Kilndown church, in this country, one or both of them being memorials to Professor Smyth. The College deserves great praise for its enterprise in thus aiding to enlarge the field of available artistic resort, which glass painting offers, by contributing to open up to our countrymen a school with which they have hitherto been acquainted rather than intimate. Accordingly the windows in question deserve a more particular notice than might otherwise have been given to a simple addition of painted glass.

The subjects are in the north window the Nativity, and in the southern the Resurrection, the east window already containing, as our readers ought to know, the Crucifixion. They are treated, as might be concluded, from the antecedents of the school, pictorially and with a disregard to the mullions. A uniform tone is likewise produced by a general coat of frosting on the back of the glass. This latter expedient is much to be regretted, for it tends to transmute glass painting into the production, so to speak, of translucent porcelain,—a result against which we appeal, not to the gorgeous masses of colour of the twelfth and thirteenth centuries, or to the exquisitely balanced hues of the fourteenth, but to the seventeenth century itself, as exemplified in the east window of this very chapel which, whatever else it may be, is at least genuine glass painting. At Kilndown the same process has been, to a very considerable extent, adopted; but its adoption is modified by the rich outflashing of those portions of the glass which are purposely left clear and unclouded. At S. Peter's this contrast, we are sorry to say, altogether disappears; there the frosting rules the whole work, instead of being an element in the contrasts which the artist

strives to produce. The drawing of the groups is carefully artistic, but the designs rather betoken frescoes transferred to glass, than subjects adapted to painted windows. In respect of drawing we greatly prefer the Nativity to the Resurrection. The figure of our Blessed Lord in the latter is much too broad, and, if we may use the word, "stumpy."

But our gravest criticism must be in reference to the filling of the traceried heads of the Third-Pointed windows. In the east window, which ought to be archetypal, these spaces, oblong in form, are properly filled with small figures of Saints. In the Munich glass they are wasted in some very meagre and unmeaning architectural forms in yellow, faintly crawling over otherwise unbroken blue and red, and giving an aspect of poverty to the whole composition. This at least may be most easily corrected in the existing windows. Let those openings in the tracery be brought into keeping with the east window, and a great point will have been gained: at present the contrast shocks, and the new works produce an idea of limited invention, even beyond the conventional array of angels in attitudes playing little instruments, which is the usual recourse of English glass painters under similar emergencies. We urge these considerations from the anxiety to see a work so spiritedly begun well carried out, in the four windows of the chapel proper, which still remain to be filled, and which the Munich artists have to execute.

Let the points insisted on with them be that the windows shall *not* be unnecessarily frosted, and that the openings of the tracery shall receive a treatment at once more careful, and more in concert with the eastern window than has been vouchsafed in those of the sanctuary. Upon the question of picture glass in this particular case, and with the east window to work up to, we say nothing, whatever may be our view in general.

By the way, the northern of these sanctuary windows formerly contained a portion of very good glass of the age and school of the east window. What has become of it? We should, we own, have preferred to have seen it retained and completed. At least, we trust, that it is not lost, and that it will reappear in one of the remaining windows.

## ORDNANCE ARCHITECTURE.

*To the Editor of the Ecclesiologist.*

SIR,—I am sure you will agree with me that our public buildings are fairly open to a greater amount of criticism than private undertakings. Mr. A. or Mr. B. is at full liberty to perpetrate any amount of architectural enormity with his own money, but it is otherwise where the national expenditure is concerned.

As a rule, whenever any public board or body undertake to erect a building, they secure the services of an architect, on whom devolves all

the blame or credit of the work, whilst on themselves depends the responsibility of his selection. But the Board of Ordnance, whose knowledge is confined to the science of Military Engineering, will persist in compelling the members of a military corps to fulfil the duties of civil architects, much (I should fancy) to their own disgust, and to the detriment, both pecuniary and ornamental, of both the public purse and buildings.

No civil engineer is his own architect, I believe, except in works of an ordinary character, but he always employs the services of some one, probably in his own office, who has been educated to the work. Now, I have been led to make these remarks from a recent inspection of the Barracks, &c., that are now in the course of erection at Devonport. Of the former I will only say, that they are as unadorned as the most practical economist could desire, and yet have cost as much as would have furnished a magnificent appearance under the presiding genius of a Hardwick or Scott. At present they afford no point for admiration, unless we regard their size, and on that head the Pyramids of Egypt and Jacob Omnium are relatively more deserving of notice. The style is that peculiar to the Board of Ordnance, and which, for want of a better name, I would describe as "tetragonic," four right-angled walls with quadrangular holes in them, comprising both body and features. With thousands of tons of fine limestone, almost *in situ*, the Board has imported brick from the eastern counties of a yellow colour, and have exhibited a similar taste in the use of a bright crimson brick (I believe from Jersey,) for the building to which I would particularly draw your attention.

On the north side of the Barracks, from which it is separated by the road, is an edifice "contrived a double debt to pay." On week days it is to be a school, on Sundays a "church for all denominations." It consists of a very long nave of nine bays, with lean-to aisles, and a chancel of one bay. The columns are of cast iron, and where the caps are too small to take the superincumbent wall, an impost of Caen stone is used. There is a west gallery approached by a loft-like flight of open steps on the outside, at right angles with the axis of the building; the roof is very low, with meagre tracery of a Third-Pointed character in its spandrels, &c., and the doors and windows are feeble imitations of First-Pointed. There is also a north transept of the same commingled details.

My motive in drawing attention to this unhappy affair, is not for the purpose of drawing down ridicule upon the unfortunate officers who have been called upon to execute a work for which they were never educated, and consequently were unequal to execute, but because I am in hopes that what I have written may meet the eye of some one in a more influential position than myself, who will endeavour (to use the quotation at present so popular) to "put the right man in the right place."

The sum of £300, or at the outside £500 a year, would secure to the Board of Ordnance (or I should rather say to its executors under the new war organization,) the services of a first-rate architect, from whose drawings engineer officers would be quite competent to execute the

civil works of their department. I have almost forgotten to mention, that so pleased is the Board with the Devonport School-chapel, that the Chaplain-General has adopted it as a model for other military stations, at least so I was informed. Pray see if something cannot be done to stop such a flagrant and expensive error; I say expensive, because I am sure that a good building might have been erected for a less cost than the present bad one.

Your obedient servant,  
CIVIS.

[We are able to endorse the bad results of this system from our own experience, being well-acquainted with a large country-house extensively and most unskilfully altered by a late Ordnance architect, the person who inflicted on London the huge barracks near Buckingham Palace.—**ED.**]

## THE COLOURS OF VESTMENTS IN THE ANCIENT CHURCH OF ENGLAND.

*To the Editor of the Ecclesiologist.*

SIR,—With the view of obtaining a satisfactory answer to the question, what should be the proper colours of the vestments of the altar and of the priest in the English Church, and for the purpose of eliciting controversy on that subject, I beg to subjoin a translation of the general Rubric on that matter contained in the Sarum Missal, usually found immediately preceding the Ordinary of the Mass.

“Then shall the ministers approach in order to the altar,—first the taper-bearers walking two and two, then the thuriblers, afterwards the sub-deacon, then the deacon, after him the priest; the deacon and sub-deacon clothed in chasubles, that is daily throughout Advent and from Septuagesima up to the Cœna Domini, only not holding their hands (*non habentibus manus*) after the manner of the priest; but the other ministers, (that is to say) the taper-bearer, the thuribler, and the acolyte appearing in albs with amices. But at other periods of the year when the Mass of the Time is said, and on the Feasts of the Saints throughout the whole year, let the deacons and sub-deacons use dalmatics and tunicles, except in Vigils and the Ember days, and except in the Vigil of Easter and of Pentecost, and of the Nativity of CHAIR if it fall on a Sunday, and except the Fast of the Ember days at Whitsuntide; then should they be robed in dalmatics and tunicles. On Good Friday and in Rogations, at the Mass of the Fast and in processions, and in the Sunday Masses of the Saints, *which are said in the chapter, (in capitulo)* then let them use albs with amices; so nevertheless that in the Paschal season,<sup>1</sup> of whatsoever the Mass be said, (except in the Invention of the Holy Cross) the ministers of the altar shall use white.

<sup>1</sup> i.e. From Easter Day till Trinity Sunday.

vestments at the Mass; so be it likewise in the Feast of the Annunciation of the Blessed Mary, and in the Conception of the same, and in both Feasts of S. Michael and in the Feast of S. John the Apostle in the week of the Nativity of the Lord, and in the Octave, and throughout the Octave of the Assumption, and of the Nativity of the Blessed Mary, and in the Commemoration of the same throughout the whole year, and throughout the Octave, and in the Octave of the Dedication of the church. But let them use red vestments in all Sundays throughout the year without the Paschal time when it is the service of the Sunday, and in Ash Wednesday and the Coena Domini, and in each Feast of the Holy Cross, and in every Feast of Martyrs, Apostles, and Evangelists without Paschal time: but in all Feasts of a Confessor or many Confessors, let them use vestments of a yellow (*crocei*) colour."

In another Rubric, immediately following the Mass for S. Felix, occur these expressions: "But in *Vigils* and Ember days, let the Mass of the Fast ever be said; but if a Feast of Nine Lessons fall thereon, let the Mass of the Feast be said after Terce, the Mass of the Fast after Sext, both at the principal altar; but so that the deacon and sub-deacon be robed in albe with amices without tunicles or chasubles at that Mass, that is of the Fast; but the clerks in the choir shall use black copes."

I may add that black vestments were undoubtedly used in *Vigils* and Masses for the dead.

Several observations here occur.

First. Nothing is here said of hangings for the altar, nor have I been able to find any Rubric on the subject. Of what colour were they?

Secondly. No mention is made there or elsewhere of any vestments or altar-hangings of blue or green, and yet they occur repeatedly in the ancient inventories of church furniture; as for instance in Dugdale's Monast. viii. 1209, of York Cathedral; Ibid. 1387, of Lincoln Cathedral; Ibid. 1362, of S. George's Chapel, Windsor; and in the illuminated MSS. in the British Museum and elsewhere.

Thirdly. What was the colour of the vestments on Ferial Days, of which no mention that I can find is made? Did they vary according to those of the preceding Sunday, and if so, must there not have been an exception of Advent and Lent, and therein black vestments have been used?

Many other difficulties present themselves, but probably the solution of these will occupy sufficient time till your next publication.

Yours very faithfully,

JOHN DAVID CHAMBERS.



## MR. HEARTLEY ON CATHEDRALS.

*Our Cathedrals and their Mission.* By the Rev. C. T. HEARTLEY, M.A., Assistant Curate of Kemerton. London: J. Masters.

THE number of pamphlets that have appeared of late, calling attention to the shortcomings of our cathedral bodies, and suggesting means for remedying them, if it be not a sure pledge of a great coming reform, at least shows that public opinion is awake upon this subject.

The essay before us begins with setting forth the evils of the present state of our cathedral foundations. As to the details of Mr. Heartley's charge, we cannot help agreeing with him; but the summary assertion, "The cathedral system may be justly said to have failed in all points," is a little too strong. There have always been a number of persons who have taken delight in attending choral worship; and these have found pleasure and edification in cathedral services, though in a less degree according as their sense of ecclesiastical propriety has been better cultivated. Again, we may be sure that the ecclesiastical chant in its various kinds, would not have been revived in so many places at the present time, if it had not been all along retained, to a certain extent, in our cathedrals.

Still it must be acknowledged that this fruit is but trifling when we consider the magnificence of the buildings and the richness of the endowments. Whether it be that the work which deans and canons have to do is too light in proportion to their salaries, or that they are too much sheltered from legitimate supervision, or that the right of appointment to those offices has been badly exercised, their usefulness, except in some honourable instances, approaches pretty near to what we may conclude that of the monastic bodies to have been in the period preceding their dissolution. But our present business is, not so much to discuss this topic, as to consider the means which our author proposes for increasing the numbers both of the ministers and the other worshippers in our cathedral churches. He writes,

"Before the cathedral choir can be made effective, it follows (from a consideration of the size of the building) that it must not merely be doubled, but increased something like ten-fold. Now how is this to be done? Can it possibly be done with its present staff of *paid officers*? I think it can in two ways.

"First. By making the cathedral establishment the centre of the diocesan system, the cathedral officers the heads of the different diocesan establishments, and taking the students of these establishments to augment the present choir.

"Secondly. By adapting the hours of divine service to suit the wants of the people in our several cathedral cities, and enlisting the voluntary aid of the inhabitants to increase the choir, as a voluntary chorus."—Pp. 6, 7.

With respect to the first plan, Mr. Heartley remarks that many persons are gradually coming to the conclusion that the cathedral establishment should contain within it the Theological College of the

diocese, the Training School for Masters, the Grammar School, &c.; a theory which "has much to recommend it." In treating of its advantages he observes,—

"If we want to see what they (pupil teachers) can do when unassisted, except by the addition of treble voices from their own Model School, the example of S. Mark's, Chelsea, may be quoted. My first visit to S. Mark's was in company with one of our first, if not the first, of our cathedral organists; it was also his first visit. After the service he admitted that for grandeur of effect the cathedral services could not be compared to it. Now I do not say that I should like to see our cathedral services in all respects similar to S. Mark's; but this I do say, and I think most musical men will agree with me, that the distinguishing element of the S. Mark's services, which is solidity and mass, is the particular feature that is wanted in our cathedral services. Our cathedral services are beautiful; sometimes they degenerate into pretty, but they are never grand or sublime. They want vigour, power, mass; and this can only be got by the introduction of more voices. . . . It is generally thought desirable now-a-days that a clergyman should have some knowledge of music. The very fact of having a musical lecturer attached to the new Theological College at Cuddesdon, proves that music is considered a part of the knowledge requisite for a clergyman. I feel sure that it would be an attraction, rather than otherwise, if the student knew that at the Theological College he should be enabled to obtain some knowledge of sacred music, and to join the Cathedral choir. . . . Supposing then that the students of the Theological College, together with the pupils at the Training School, were called upon to assist in the cathedral services, an addition of thirty men's voices, at the very least, is made to the strength of the choir."—Pp. 8, 9.

Whether it would be best or not to have both a training school for masters and a theological college in every cathedral city, we think there can be no doubt that there should be one or other of them, and that the students should be taught to join in the cathedral services. A little further on Mr. Heartley writes,—

"I will now turn to the second plan, which is—to adapt the cathedral services to the wants of the people in the various towns in which they are placed; and to enlist the voluntary aid of the inhabitants.

"In this plan the work of reformation begins at the very threshold. The hours of divine service must in this case be changed. It would be well, perhaps, if they were altered in any case; but if the cathedral services are to be of use to the body of the people, they must be celebrated at hours when the people and the chorus of volunteers can best attend. The best hours for service would be found to depend upon various circumstances; upon the class from which the voluntary chorus is chiefly to be elected, upon the seasons of the year, &c."—Pp. 11, 12.

"An objection to this second scheme will at once be made, that voluntary assistance will never succeed. The answer is, it has never yet been tried on an extensive scale; we may almost say, has never been tried at all. To the question put a short time ago by the Commissioners to the deputation from the cathedral organists, as to how far voluntary assistance had been invited, and to what extent the attempt had succeeded, but one individual, the organist of Gloucester Cathedral, had a reply to make. He said, that 'at Gloucester it had not been successful.' But how far had it been tried at Gloucester? First of all, how could it be tried with the service at eleven o'clock in the morning, and three o'clock in the afternoon? The fact is, the trial amounted to this: the Dean and Chapter gave permission to the Precentor to call in

voluntary assistance, and they offered to *find surplices*. But there was no appeal to the people; there was no adaptation of the hours of service to meet the requirements of the voluntary assistants. If they were asked to assist in the week-day services, as was probably not contemplated, the request was little less than preposterous, without an alteration in the times of service; if they were merely asked to give their help on the Sunday, the request deserved to fail. All attempts to get voluntary assistance for the Sunday only probably will fail, because these attempts proceed upon a false principle. Persons, in this case, are asked to assist on the Sunday, because it will cost them but little trouble and no loss of time. They probably would, it is urged, like to go to church somewhere, so they may just as well go to the cathedral, and sing. But this is not the way to get help that is worth having, or such as will be of service in the long run. Men that merely come from such motives had much better stay away; for sooner or later they will get tired, and, having no real principle to support them, they will fall off. If the voluntary assistance of Churchmen is to be asked, the real dignity of the work in which they are called upon to engage must be put before them. The Chapter must say on its part: 'We have provided the nucleus of an excellent choir, we have obtained and trained a large number of choristers, we are desirous of reviving in all its dignity the public worship in our cathedral; now will you join us? We, on our parts, are ready to give up our time and our evenings of leisure; we will, by frequent preaching, by catechetical instruction, (a thing, by the way, entirely neglected in cathedrals,) by frequent celebrations of the Holy Communion, endeavour to instruct and spiritualize the masses of the people. We want you, on your parts, by giving your voices and your hearts to assist in producing a service at once, by its vastness, solemn and imposing, and, by its perfectness, a meet offering to the throne of grace.' I think our people would respond to an appeal made in this spirit, and where the officers of the cathedral came forward to meet them; but they will never be ready to patch up a weak choir, which a small sum from the different members of the Chapter would place in a respectable state of efficiency."—Pp. 12—14.

Equally worthy of attention are Mr. Heartley's remarks on the qualifications and duties of the various members of cathedral establishments. The following is a specimen;

... "The Precentor then must, in every instance, be something more than a name, something more than an officer whose duty is now to write down the list of music to be used during the week, and then, when applied to, have authority to give leave of absence to lay-clerks and choristers. He must be both in name and in deed the choir leader. I am sure musicians will bear out my assertion when I repeat, that if he is to be efficient, he must be thoroughly acquainted with the theory of cathedral music. . . . Unless the choir have confidence in their leader, they will never sing well; and unless that leader shows his competence by his skill and experience, that most necessary confidence he will never gain."—P. 18.

Several other interesting extracts might be made, particularly from the remark on the "School of English Cathedral Music," and from the eloquent conclusion; but we think this article is already long enough to answer its purpose; and those of our readers who are interested in the subject had best procure the pamphlet for themselves.

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## BROWNE ON SYMBOLISM.

*A Lecture on Symbolism delivered on behalf of the Stoke Newington and Hackney Church Association, at the School Room of S. Matthias, Stoke Newington.* By CHARLES BROWNE, M.A. London: Masters. 1855. 12mo., pp. 48. Illustrations.

THE establishment of such an association in London as that before which this lecture was delivered, and the delivery of such a lecture, are matters of congratulation; of course any great originality in its matter was neither to be expected nor desired, but Mr. Browne has the merit of not pretending to it. In his preface he refers in a very modest way to his three principal sources of information,—Didron's *Iconographie*, Messrs. Neale and Webb's *Durandus*, and Mrs. Jameson's *Sacred and Legendary Art*. He has put together the salient points of these three works in a way which must have interested and gratified his auditors.

We observe that while of course he derives symbol from *συνβάλλειν*, he considers its now use as a secondary derivative one from the *σύμβολα* or badges of the Greeks, so termed from their being thrown together at feasts into a common bowl. We can have no doubt that it is primarily derived from *συνβάλλειν*, in its analogical meaning of *comparing*—putting together—just as “compono” in Latin has the same signification. Moreover, we profoundly doubt the story of the bowl as being the origin of the name given to the aforesaid badges.

We observe in page 34, the statement about Vestments, “two only of them remain in use as clerical, or rather ministerial vestments, in our own church—the surplice and the stole.” Mr. Browne should have added that not only the alb, the chasuble, and the cope are legally still in use, but that the latter is still constantly employed at certain great ceremonies, coronations, royal baptisms, and so forth.

In page 38 the double transept is described with a reference to M. Didron as a peculiarity almost confined to this country. This is true; nevertheless it appears to have had a French origin in the magnificent church of Cluny, whose influence on the development of church architecture has never yet been accurately measured. Mr. Browne concludes that the double transept of Canterbury arose from the more western one having been built later. But we know as a fact that the western transept here is the earlier, occupying the exact site of that which Lanfranc built. The eastern one was subsequently added at the rebuilding of the east end, in manifest imitation of the then recently built church of Cluny. Mr. Browne will find the account of this in Professor Willis's work on Canterbury Cathedral.

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## SYMBOLISM.

*To the Editor of the Ecclesiologist.*

SIR,—The subject of symbolism may and should be divided into two distinct parts; the first I would call real or designed; the second is symbolism *post factum*, or imaginative. The one is a most useful and interesting branch of ecclesiastical antiquities, and its history, if worth any thing, must be drawn from examples or authority as you would treat any other subject of history; the fancy and the imagination being entirely excluded from the investigation, which must be one of well ascertained facts. The other I should consider not as a matter of history at all, but a mode of instruction by which pious men have at all times, and more especially in the Middle Ages, taught themselves and others. In this the imagination and fancy are all supreme. It is the contemplation of known truths discovered and seen in the commonest objects, and of course much more so in the architecture and ornaments of religious worship; as the holy croes in the vertebrae of animals, in the mast and yards of a ship, in the flight of birds, the HOLY TRINITY in the flower, &c. This description of symbolism is akin to teaching by parables, and so far from being historic is variable, and differs according to the diversity of men and times. Now it is the confusion of these two into the one term symbolism (by which most people would understand designed symbolism), more especially as exhibited in a tract on this subject just published by Mr. Masters, that has made me write to you. The utter confusion of idea of which I complain, and lack of judgment for such a subject as this, cannot be better shown than by quoting a passage which explains the writer's or his authorities' mode of getting at his deduction. At page 20 he derives the origin of the Maltese Cross from one he saw in Sicily with semicircles at each corner, and adds, "this curiously shaped cross I should have understood as intended to designate the Cross of CHRIST displacing the crescent of Mahomet." Now mark the sequel: "were it not that at the time when this cross must have been sculptured, the Turk had not yet adopted the crescent for his symbol." Now if in this he means a real symbolism, his argument would be simply guess and conjecture, and this is actually the case in at least half the examples given in the book, which are mere conjectures, which might be true were there any testimony for them in fact, and were facts not on the contrary really in some cases dead against them. This laxity of investigation, which in any other subject would simply amuse, in one of this kind, and at such times as the present, must do harm especially to the subject of ecclesiology. Through it architectural and artistic talent is cramped, the art of ornamentation is almost done away with, and in many cases a tame sentimental plagiarism takes their place, so that we are in danger of being reduced to a stationary architecture like that of Egypt. Luckily for us, the ancients, though imbued with true principles of symbolism, knew nothing of such canons as those which we have dictated to us now-a-days: canons

founded not on real symbolism at all, but on the fancies, guesses, or often the pious allegorical explanations of ancient and modern writers, similar to the *interpretatio iuxta anagogen* of the Fathers, which is an explanation of the words of Scripture not in their literal sense, or according to the original meaning of the words, but is withal a mode of teaching often very striking and full of instruction, if only reckoned at its proper value. We might as well take this for real Scripture, or the *Gesta Romanorum* for real history, as the examples alleged here and in other places for real symbolism. Let us take as an instance the origin of the *vesica piscis*: any early example must show that it has nothing to do with a fish, it is only the natural form which a cloud of glory round a whole person would take, as a nimbus round the head, gradually conventionalized as we have it; the very name being as I believe quite modern and peculiar to English antiquaries. Let us turn to one of Mr. Browne's strongest points, that of colour: as a matter of fact did the ancients obey his canons? "The red tunic and blue mantle," says he, "are *always* appropriated as the distinguishing dress of the Virgin Mother of our Lord." I will only instance the few examples that have come into my own possession. In the more modern pictures he is pretty correct, but how is it in the ancient?

1. In an early Greek picture the Madonna has a vermillion mantle and a dark green tunic. S. Mark has just the same colours reversed, and S. Athanasius a vestment of the same green lined with the same red.

2. In a very early Italian painting she wears a mantle of gold brocade, with a white tunic and gold flowers.

3. In a painting about 1420, a long white robe, and S. Joseph has a *blue mantle* and *red tunic*.

4. In a similar painting she has an entirely blue dress.

5. In a painting of Mabuse's school a scarlet robe and crimson tunic.

6. A MS. fifteenth century, a blue mantle and gold tunic.

7. Ditto, a blue mantle and violet or slate colour tunic.

8. A red mantle and gold tunic, and in one case blue and red.

9. The well known window at West Wickham, white robe powdered with gold. The blue mantle and red tunic I find in a MS. of the fourteenth century as the dress of our blessed Lord; in another of the fifteenth His dress is always purple. S. Peter I find dressed, 1st, in a crimson mantle and blue tunic; 2nd, in the same mantle and gold tunic; 3rd, in a gold mantle and blue tunic; 4th, in a *blue mantle* and *red tunic*. This is remarkable, for in this case there is a figure in a gold dress on either side, and in the illumination before the Blessed Virgin is in the very same dress also with saints in a gold dress on either side, evidently showing the artistic and not the symbolical arrangement of colours.

Next let us take the colours of Angels. "The Cherubim," he says, "are blue, the Seraphim crimson;" this is no doubt often true, but by no means invariably so. In a fine MS. quoted above, I have the colours of Angels evidently arranged with a view to effect.

1. In a sort of curtain of Angels forming a background to the coronation of the Blessed Virgin, the first row is scarlet, the next blue, and the top scarlet.

2. In a picture of God the FATHER we have Angels and Seraphim surrounding Him, but so arranged as to make some Angels scarlet, some blue, and also some of the Seraphs scarlet, and some blue.

3. An Assumption, surrounded by *Angels* alternately scarlet and blue.

4. The Angel at the Sepulchre, with a scarlet face and hands, and blue dress. Then the roodscreen is to be always red, but in ancient examples green, red, brown, and blue, will all be equally found. There seems also to be much difference of opinion as to the symbolical meaning of the *colours* themselves. Let us take green; Durandus says: "*Viridis significat contemplationem.*" Mr. Browne says it means "hope;" and F. De Marco in "*S. Missæ Sacrificium*" says, "*viridis color medius est inter colores et nihil significat.*"

Many constructive examples are so plainly only examples of "*symbolism post factum*," that we need only name one or two of them without comment; namely, the internal splay of windows, the doors of the chancel opening inwards,—why all doors open inwards into a chamber and not out of it: pillars, foundations, &c.

In conclusion, I would say that it is much to be wished that in investigating ecclesiastical antiquities the same care was taken as in that of classical, and more attention given to actual facts and examples than to books of devotion and imagination.

Yours faithfully,

June 28, 1855.

J. O. J.

## WICKES' SPIRES AND TOWERS OF ENGLAND.

*Illustrations of the Spires and Towers of the Mediæval Churches of England, preceded by some observations on the Architecture of the Middle Ages, and its Spire-growth.* By CHARLES WICKES, Architect, in two volumes; Vol. II., Towers. London: E. M. Thompson and Ackermann and Co. 1854—5. Folio, pp. iv. 17, and 26 plates.

Our readers will remember that we noticed with great approbation the appearance of the first volume of this really fine and valuable work, which was exclusively devoted to spires. We are the more glad therefore to welcome the second volume, containing designs of forty-nine towers, or pairs of towers, chiefly selected from the later and more rich examples, and comprised in twenty-six plates, nineteen of them being devoted to as many churches. The publishers, we are glad to notice, announce that the work is not to stop here, but that a third volume, the second of towers, will be in due time brought out, containing examples less grand and beautiful, but of an architectural value. The work, with all its merits, would, without this addition, have been incomplete; for among the illustrations we miss (among other types) the Saxon examples such as Earls Barton, S. Mary at Gowt, &c.; the round towers of the east coast; the Kentish towers, with the corner-beacon; and the occasional saddlebacks.

Now we come to a point which puzzles us. Our readers see the title-page set out in full, a quotation only omitted, and the introductory essay duly occurs—a most masterly history of the towers and spires of England—but at its conclusion occurs the signature of Mr. E. A. Freeman. Why Mr. Freeman's share in the work should not have been commemorated on the title-page as well as that due to the less known name of Mr. Wickes, we are unable to guess. He is fairly entitled to this position, which is one which could not but be advantageous to the popular future of the work. By all grammatical construction, however, the authorship of what is there termed "some observations," would seem to be, by the title-page, claimed solely for "Charles Wickes, architect." No hint even of the slightest co-operation escapes. The essay itself, if set up in any other form than the large closely printed folio pages, of which it fills more than seventeen, would form a volume—small, but full of matter; and we earnestly advise its erudite author to make it at some future day the foundation of a larger treatise on the same subject, but extended to European towers and spires. We shall not attempt to analyse the contents of the present essay, which do not in fact admit of compression, or of extraction. Its value resides in its affording so complete a conspectus of a great and important branch of English church architecture regarded singly.

Mr. Wickes has executed his portion of the work most creditably. It was no easy task to prepare, as he has done, for lithography drawings of the description which should unite picturesque perspective with attention to architectural minutiae. The portions of the different churches, sometimes considerable, which are included in the drawings, (particularly the larger ones) are finished with the same attention to detail as the towers themselves.

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## THE PLAIN SONG OF THE FUNERAL SERVICE.

*To the Editor of the Ecclesiologist.*

SIR,—I was lately called upon to perform a funeral service chorally for one of my parishioners. Of course there was but little time for practice or preparation, and I regret to say that my choir had not been trained beforehand in the music of this particular service. But when the need came, another difficulty presented itself; and that was as to the best form of the Plain Song to be used. The original notation of Marbecke requires, I need not say, adaptation to the present form of the words of the Office; and I have always thought that Mr. Dyce's adaptation was the most trustworthy and satisfactory. A harmony, however, was required in the present instance, both for an organ accompaniment for such parts as could be sung in the church, and also, perhaps, for voices, in the music intended to be sung at the grave. For Plain



Song in octaves, unless the preponderance of adult voices is very great, is apt to be thought meagre when sung in the open air. I remembered that your publisher had printed an arrangement of the Funeral Service by Mr. Redhead; but upon examining this I found it quite useless. His notation itself differs considerably from Mr. Dyce's, and always, so far as I could see, for the worse: and, what is even more important, the whole of the Plain Song is scored for *time*. The whole flow and pathos of this most sublime music is thus entirely lost. Every lover of Plain Song knows that it is a vain attempt to cramp within bars a kind of recitation, which is, in its essence, free and independent. This particular music, many parts of which are so touching, as to draw involuntary tears, when properly and freely sung, seems to me thoroughly tame and ineffective when performed according to Mr. Redhead's stiff rendering. Nor did his harmonies seem at all satisfactory. I found the edition of Marbeck, by Mr. Janes, the organist of Ely, much better in all respects. But something is still wanted. And I venture to write to you with the hope of persuading Mr. Greatheed, or Mr. Helmore, or some one in whom we might place equal confidence, to give us an edition of the Plain Song of the Burial Service, modified, if in any place it should seem necessary, from Mr. Dyce's notation, and furnished with a simple and ecclesiastical vocal harmony.

I am, Sir, yours faithfully,

A PARISH PRIEST.

#### · ECCLESIOLOGICAL PROGRESS IN PARIS.

WE have so recently discussed the Ecclesiology of Paris, that in criticizing a batch of new Parisian churches, we shall only again ask our readers to bear in mind the specialties which we have already indicated which distinguish the ecclesiastical system of that great capital. There is a reason why with an increasing population a new church is still a rarity in Paris. In many respects mediæval Paris must have always presented a contrast to old London. The division into minute parishes never obtained on the Seine. Perhaps then, as now, some difference in national tendencies and taste may account for the fact, that the local arrangement of small independent communities in the shape of parishes, and consequently many and smaller churches, in great cities, has always made Paris, and Rouen, and Lyons, very different in their ecclesiological aspect from London, Norwich, and Bristol. In the existing state of things the same sort of contrast prevails. We are not sure that among ourselves something might not be learned from the French practice. In Paris, except in the last extremity, a new church is never thought of. It is not that our own system is less elastic than that of France: because if people those in London to make use of their churches, there is no reason why a multitude of successive services throughout the day should not supersede the costly and improvident outlay in fabrics which we undertake at home. In France, the theory,—not, according to our experience,

very fully carried out,—is, to multiply clergy and services, rather than what our American friends pedantically call “church edifices.”

Until we can teach our people that eleven o'clock on Sunday morning has no inherent and exclusive prerogative of grace for public worship, of course we must go on as we do, building churches for every single churchfull of people whom we can get together: a state of things which is as theoretically indefensible as it would be to construct a separate railway station for every train started in the day. In Paris, the expensive scheme of studding such a parish as Bethnal Green with twelve churches, would never have been thought of. We are not saying that any other than the Bishop of London's plan was possible among ourselves: but merely noting that in Paris it is only when churches are separated by something like a square mile of solid streets, that a new church is considered indispensable. Such is, however, the fact, in the rapidly increasing quarter of the *Chaussée d'Antin*. The vast churches of the *Madeleine* and of *Nôtre Dame de Lorette*, are, even according to the elastic Parisian estimate of church capacity, insufficient for the population, which in dense masses is clustering round the northern railway quarters. The Archbishop of Paris seeks to meet the difficulty, and a temporary church, occupying only a private house—the chapel of *S. Andrew*,—under the pastoral care of the *Abbé Caron*, shows that Paris and New York have hit upon the same simple plan of Church extension.

In Paris, church building is a municipal, as well as ecclesiastical function; and curiously enough, the phrase, *l'Edilité Parisienne*, the recognized phrase for the civil Board of Works, takes us back to the classical view of the magistrate's office, in providing alike secular and religious structures. A church-building committee in Paris, must be composed of the Mayor and Corporation, as well as of the Bishop and Clergy: consequently, when it was proposed to meet the ecclesiastical deficiencies of the *Chaussée d'Antin*, the scheme was recommended by the Archbishop to the joint energies of the administration of the city, and to the *Curé* of *S. André*. A *M. Boileau*, a gentleman not we believe professionally educated and who owes his present official employment to political considerations, offered his services to the projectors of the new church, and we find, in the rising structure of *S. Eugène*, the results of what he ambitiously calls a new system of construction. (By the way, the popular notion of this new church is, that it is connected with the imperial cultus, and it is usually called *S. Eugénie*.) He affects to economize space and materials, and naturally, and certainly with no great powers of invention, has recourse to cast-iron. There is positively not the slightest novelty in his conception, which is only that of an iron framework with the interstices filled up with stone. In the *Illustration*, No. 573, of 18th February, 1854, some account of *M. Boileau's* scheme will be found; and in the Industrial Exhibition some pretentious models are exhibited of this architecture of the future, which its author considers destined to work a revolution in ecclesiology. The original suggestion did not employ any specific treatment of details; the construction was iron, and *M. Boileau*, with what success we know not, intended to develop a new ornamentation from his materials. But at the Emperor's own suggestion it was determined

that while the new church of S. Eugène should be iron in construction, it should affect the *moyen age* in look. The consequence is a structure singularly unhappy; in fact, as the intelligent clerk of the works observed, a complete *mensonge*. We find an arcade of eight constructed of cast-iron shafts, not massive of course, but on the tubular principle of parallel members. This arcade is vaulted in quadripartite bays and the roof is tied together on the ordinary railway-station type. Externally each gable of stone comprises two bays of iron vaulting; the aisles are gabled transversely. These are galleried, and the lower part is blocked off for chapels. There are transepts, an apse, and procession-path. Externally, as we have said, the iron construction is concealed by sham heavy gables, and internally it is masked with sham plaster mouldings, the main shafts alone displaying the real construction. From the intermediate piers rises a vertical shaft ending in a sham rose window, suggesting internally an ideal clerestory, only it happens to be blind. The tracery and shafts are a happy mixture of Geometrical and Perpendicular, with impartial suggestions of Flamboyant and Romanesque. The cost of this abominable building is a million francs—forty thousand pounds! S. Clotilde, we heard, will cost about twenty millions. The only remarkable thing is the testimony that S. Eugène bears to the extent of public opinion in favour of the Pointed style. M. Boileau has neither taste nor prejudice in favour of it; but he is compelled to defer to the pronounced verdict of society. A church must be Pointed; so this iron shed must wear a plaster mask.

A much more interesting attempt to adopt modern appliances and means to the old ecclesiastical necessities is presented in the new *Carmelite Convent* in the Avenue de Saxe, near the Invalides. This is a very interesting institution for twenty-four working nuns, with a superior. There are to be no lay sisters, and the superior alone is relieved from manual labour. The buildings are of the usual conventual kind, consisting of a chapel, kitchen, lavatories, library, refectory, &c. There is a respectable little cloister; the details are anomalous enough; but the exterior shows an occasional glimpse of feeling in a small pointed spire, which rises, however, incomprehensibly from the roof. In this a two-light window is treated respectably, but its quatrefoil head is blocked with an ugly clock. The spire is a broach with pyramidal angular haunches and a deep cornice. The cloister has round-headed arches, but breaks into pointed at the angles. The domestic buildings are of brick, vaulted with iron; calefactories, bath-rooms, and a steam cooking apparatus are novel but appropriate innovations in a conventual establishment. The refectory, except that it is too square in plan, is nicely treated, with a buttery-hatch, and a lectern; and the fittings are of honest unstained deal. Suitable inscriptions here mark the religious character of the house. "Man does not live by bread alone," &c. "They gave Me vinegar to drink," &c. "I stand at the door, and knock," &c. "I am the bread of life." The tables are in messes, and not in one long common board, as is usual. There is a chapter room, with the usual superior's seat, and benches equivalent to stalls. The cells are separate, and warmed with hot air. There are two rooms to be used for infirmaries; a cheerful drawing-room, commanding an extensive prospect, large garden, a parlour with its grilles,

a bakery for altar breads, cellars, wood-houses, and a very substantial and large residence for the Curé of the establishment, complete a very interesting pile of buildings. Here, however, our commendation of the architect, M. Clement Perron, must end. The chapel is a monstrous pseudo-transeptal building, and its defects are exaggerated by the necessity of combining, as it does, public as well as conventual uses. It is of brick with plaister mouldings, and consists of six irregular bays. The details, which attempt to be Pointed, are indescribably bad; far worse than the very worst carpenter's Gothic, or Mr. Blore's achievements of twenty years ago. Behind the altar is a little chamber for an amateur choir. The grille for the sisters is at the north side of the altar, and is garnished with awful spikes; a chapel at the south side, with an apse southward, has a separate grille, breaking into the domestic apartments, and to be used for sick communions. The chapel is raised on an undercroft, which is to serve as a cemetery, and is entered by an awful flight of steps; certain buttresses, which resist the thrust of nothing, have dropped into the west front.

The parish church of *S. John Baptist, Belleville*, for the suburb of that name, to the north-east of Paris, is in course of re-erection in Early-Pointed style, from the able designs of M. Lassus. The building itself has only reached the clerestory windows; but we are enabled to describe the whole design from the architect's drawings, which are kept at the adjoining Mairie, and were courteously placed at our disposal. M. Lassus has not trusted himself to make any innovation on French specialties of style, but has designed a noble church, of ample height and area, with great simplicity of detail, vaulted throughout, and altogether of more pretension than any contemporary English building, except that in Gordon Square. The total length of the church is 64 metres, i.e. above 200 feet, and the breadth 23 metres, above 70 feet. The nave has four bays, with aisles and side chapels, besides a western vestibule, under a constructional organ-gallery, between two western towers; transepts of small projection; choir, of two bays only, ending in a three-sided apse, with procession-path round the apse, and radiating chapels; while spacious sacristies on the north side and a "salle de catechisme" on the south side, make the general ground-plan *square* at the east end. The lady-chapel, behind the apse, is of two bays, with a square east end, ranging with the eastern face of the subsidiary buildings just mentioned. The whole church is built most roughly, in block, in the usual French style, all the mouldings being left for execution *in situ*. The arches are equilateral; the piers at the crossing are clustered and of fine proportions; but the aisle-arcades seem rather low and mean in comparison with the general height of the interior, which is very striking. In the choir cylindrical columns take the place of shafts, precedent for which is found, it will be remembered, in most of the old Pointed churches of Paris. It is intended, however, to surround these with detached shafts of marble. We miss a triforium in this fine church; its place is supplied by large unpierced circular panels, hereafter (perhaps) to be the place of mural painting. The clerestory is spacious, each bay having two large lancets with a cinquefoiled circle in the head.

The remaining windows are large broad lancets, without tracery, but broadly chamfered. Each transept façade has a double door, and large triplets of broad lancets above. The west end has a rose window above the organ. The vaulting throughout will be quadripartite, of great simplicity; and the side chapels are vaulted at the same height as the aisles into which they open. The interior, of course, can scarcely be judged of in the present condition of the building. The exterior will be rather meagre, we fear, even when the ornamental work is sculptured. The windows are set on a string, with buttresses between the bays, and there is a rather heavy cornice. The clerestory and apse have simple flying buttresses. The western façade (though the church does *not* orientate properly) has at least the merit, which so few English churches possess, of being a real architectural composition. Its central part has a fine double door, over which is a pierced horizontal arcade, under the rose window. Above the rose window is a boldly developed horizontal line, below the gable. This squareness of effect is a common blemish to French western façades; and we could have wished that M. Lassus had not reproduced it. The towers on each side of the west front have each a double door in the lowest stage. Above the prevailing horizontal line of the west front, which is nearly 80 feet high, the towers have a clear stage of two open Pointed lights, above which they break off into fine octagonal spires, banded at intervals, and covered with scaled ornament, while the juncture of tower and spire is very prettily masked by a kind of open broach, each face showing a pierced light, with a pedimented head. The total height will be about 175 feet, which is scarcely enough for the size of the church. Indeed the whole façade, with all its merits, will rather lack (we fear) both height and breadth. It will also be deficient in light and shade, the towers not projecting beyond the front of the nave. Moreover we find in the engraving of M. Lassus's anterior church at Moulins, the same general features of pierced arcade, rose above, and this horizontal line, a stage of two open pointed lights, octagonal spires with scaled work, and open angle spirelets, all treated, we should imagine, with much dignity. The compulsion under which he and others of his school have placed themselves to work in severe First-Pointed, necessitates this perpetual recurrence to a limited stock of alternative forms; just as the followers of the earliest style with us have to be perpetually bringing up the triplet. M. Lassus's first design for his church at Nantes was also very similar, but he wisely substituted a single tower and loftier spire. We shall doubtless recur to this fine church when it is finished. Meantime we may express our surprise that in the sacristies and subsidiary buildings M. Lassus seems to have abandoned all specific Pointed detail.

During the rebuilding of this parish church, the services are carried on in a large, low, temporary building behind the Mairie, with brick walls and a nearly flat roof, divided into choir, nave, and aisles, and a chapel at the east end of each aisle. The interior is picturesque, from the fact of the level following the natural slope of the ground from east to west. It consists of ten bays, formed by plain square wooden shafts, the two eastern bays, in each aisle being blocked off for sa-

cristies give a choir of two bays and a nave of eight. The floor is of asphalt, which is more generally used and better treated than among ourselves. We observed that the bells of the old church were not temporarily hung, but were lying on the ground.

The parish church of *S. Lambert, Vaugirard*, a suburb lying south-west of Paris, has been rebuilt within the last few months by M. Nessaint. Smaller and of less pretensions than that just described at Belleville, and indeed in itself of most bare and meagre design, it is nevertheless, owing to its plan, its material, and its vaulting, to English eyes, somewhat imposing; and yet no praise can be assigned to the architect. If the nondescript design is of any one style more than another, it may perhaps be called Romanesque. The orientation is not right: but our description will assume a right ecclesiological axis. The plan has a nave of four bays, vaulted quadripartitely, with aisles of the same number of bays, similarly vaulted; a square western tower, engaged between two western apses to the aisles—of which the one on the north side serves as the baptistery; a central crossing, with transepts, each of two bays; an apsidal choir, separated from a procession-path by nine narrow round-headed arches; a Lady Chapel at the extreme east end; one or two chapels, north and south; while ample sacristies on the north side, and a Sunday-school room on the south, make, just as at Belleville, on the ground-plan, the eastern part of the whole structure, a huge square. The whole church is of solid stone ashlar, externally and internally; and the severity and plainness of the detail are quite extraordinary. The arches are perfectly plain, round-headed, and unmoulded, and turned upon piers which are nothing more than quadrangular masses of masonry,—except that to the sides facing the nave are attached quasi-classical half-columns, upon which stand the square pilasters which carry the bare unmoulded vaulting. The clerestory windows are triplets of small, plain, unchamfered, round-headed lights, divided by squat shafts, which are half classical and half Romanesque in their detail. Beneath each is an ornamental panel of three shallow incised quatrefoils. Some few of these windows—and of the plain round-headed ones in the other parts of the church, are filled with grisaille. Those in the transepts and Lady Chapel, have poor mosaic glass; while a triplet in each of the western apses has common-place figures of saints. In these M. Lusson has apparently been at no pains to maintain his reputation. The rest of the church is wholly bare, having no more decoration from colour than it has from mouldings. So exceedingly plain a structure—almost speluncar indeed in its simplicity, we have never seen in modern architecture. The exterior has even less merit, if that be possible, than the inside. Here a certain classical character prevails over the Romanesque. The church is built upon a huge undercroft or substructure, which raises the floor level considerably. This quasi-crypt opens to the air by large cast-iron gratings at intervals; but no architectural beauty is gained, as so easily might have been done, by the arrangement. The walls are relieved by mean buttresses at regular intervals; the windows have classical jambs, and there is a poor cornice. The east end is without the flying buttresses, which generally give so much character to a French church. Over the inter-

section of the cross rises a small leaded spirelet. The west tower, which is lamentably thin, with a two-light window on each side of its belfry stage, terminates in an octagonal spire, (seemingly) shingled, with indescribably heavy and ugly haunches at the angles. The only external decoration is a coarse but shallow incised ornament over some of the windows; and a kind of Gothic wall of open quatrefoils on the margin of the steps at the west end. As to the internal arrangement, the altar stands in the apse, and the choir is confined to the chancel. Under the chancel-arch is a low stone screen, which is interrupted however in the middle. Between these side screens is an ascent of three *wooden* steps to the choir from the transept. On the north side of the choir are two, and on the south side, three stalls; with desks—like reading-desks,—before the westernmost stall on each side. The church is lighted with gas, but without any pretence to beauty; in the nave are fixed some bracket-lamps, such as would suit a drawing-room. The chairs, of which the great majority are appropriated by braes plates—are enclosed (after the bad way of Paris) by low screens which hem in the nave and the central crossing. The woodwork of these screens, as of the pulpit, confessionals, &c., is exceedingly bad. For the poor there seemed no accommodation at all. The church is without organ, and is unenclosed outside: and reminded one very strongly of the squalidness of Bethnal Green.

Since our former notice of *Sainte Clotilde*, the works have not progressed very rapidly. The choir is just now receiving its fittings. The lower part of the arcade on each side has been walled up; and the side towards the procession-path is being carved with reliefs from the lives of Ste. Clotilde and Ste. Valère: the latter being commemorated in consideration of an ancient chapel of this name which formerly existed near this spot. The design of the woodwork of the stalls and misereres is, we are glad to say, better than usual in France, though still meagre and unsatisfactory. The mouldings, instead of being cut out of the solid, are generally (we observed) cut separately and then applied. The greatest addition which this church has recently received, will be found in the fine series of Stations on the north side, beautifully sculptured in high relief by the late M. Pradier, the great artist, whose previous works were of a very different and irreligious character. These reliefs combine Christian sentiment of the purest description with a style of execution worthy of the Greek age; and with Flandrin's procession of Saints at S. Vincent de Paul, they form examples of Christian art in their different departments. The corresponding set of Stations on the south side are very inferior, both in feeling and execution. Pradier was not a catholic; but it is something for the admirers of his unquestionable genius to hope that this truly religious work, the last and best of his labours, may in some measure atone for other productions which can scarcely have served the cause of morality. The latest windows are by MM. Laurent and Gsell; lifeless grisaille-glass, with medallions of the Munich sort. M. Thibaud has filled the rose windows of the transepts with grisaille, in which there is far too great a predominance of blue, and in which the design is too crowded. M. Maréchal's apse windows, which we have already

noticed, are a not altogether unsuccessful adaption of his bold style to the Pointed architecture of the church. M. Lussion, in the aisles, has not got beyond a pretty imitation of Munich glass. No good, we may observe, can possibly come from the habit of employing so many different artists in the decoration of one building. Among the later fittings we noticed some statues on shafts without any canopies over them, but canopies below them : for by an extraordinary whim, the capitals of the shafts on which they stand are carved like canopies ! The flooring of the church is of plain flags, sadly wanting colour. In the western towers and spires, which are now nearly finished, M. Ballu, the successor of the late M. Gau in the works, has not done justice to the task. The twin spires are quite too small and low to be effective. No city needs spires and towers more than Paris : and here a great opportunity has been lost of vastly improving the general view of the capital. As it is, the spires are so low as to be scarcely noticeable in any of the most favourite views of the town. As a general rule indeed we always prefer a single tower and spire, of commanding height, to a brace of lower and smaller ones. In Ste. Clotilde the only advantage derived from the coupling is that the west front is a more stately composition than could have been possible with a single tower. The façade, however, is not in itself striking. It is too much on a single plane ; for the towers, as at Belleville, have little or no projection. The horizontal line is strongly developed in the design under the west gable. The spires themselves have neither the light effect of the pierced German spires, nor the solid grandeur of Salisbury. Each tower has an octagonal belfry-stage, of which each face is pedimented, with mean angle buttresses. From among these rise the thin octagonal spires, with crockets on the ribs ; ornamented alternately with bands either scaled with pierced quatrefoil openings, or plain with trefoil-headed lancets. The effect is very poor. The first architect must be responsible for the general bare and meagre effect of the moulding-less exterior, with its pinched pinnacles.

*S. Etienne du Mont.*—A new altar, in the chapel of S. Geneviève, has been executed in the Pointed style under the superintendence of our friend Père Martin. The reredos has a coloured effigy of the Saint, in a central niche ; the detail of which, coloured and gilt, is a curious mixture of Flamboyant and Perpendicular ; the reverend designer having adopted a late style to correspond with that of the curious church in which this altar stands. At the sides are inferior niches, with figures of S. Germanus and S. Clotilda. The altar is solid, with five niches, highly coloured and gilt. In the middle is the Blessed Virgin and the Holy Child ; in the others, S. Louis, S. Denis, and two other Saints. The whole, we thought, was rather timid, in feeling and treatment. The fittings, however, are of an improved sort. The altar-cross, which is jewelled, is of good design, though not of the purest detail ; and the six candlesticks show an attempt at severer detail. So too an iron-railing, though nerveless, it is better than most late work in this branch ; and some wooden panelling (including a bracket credence-table, on hinges) is in the right direction, though not free from the weakness of all modern French woodwork. Upon this colour has been used too unsparingly. In the footpace of this altar there is a new developement



of pavement. The floor seems to be of asphalt, with a flowing pattern inlaid of some durable composition, admitting of colour. Here it is used timidly, and without much effect; but it might perhaps be better on a larger scale. The French revival has strangely neglected coloured tiles; and here, as is generally the case, an English eye desiderates the fine effects of colour, which Mr. Minton has enabled us to develop to such perfection in the floors of our churches.

The work of internal decoration by mural painting is going on in most of the Paris churches, and already a school of competent, if not of first-class, artists has been produced by the demand. In *S. Severin*,<sup>1</sup> for example, we noticed very tolerable works, though of varying merit, by MM. Signol, Heuse, Gerome, Leloir, Jobbé Duval, Murat, Briennoury, Schnetz, and H. and Paul Flandrin. Those by M. Hippolyte Flandrin, curiously enough, seemed the least successful; but perhaps they are the earliest in point of time. They are already perishing; and we fear that much of this distemper painting—herein so inferior to true fresco—will soon become faded and worthless. In *S. Roch*, M. Quantin has been less successful. The same artist is responsible for some bad glass in *S. Germain l'Auxerrois*; where, by the way, the good paintings by M. Flandrin, in the west porch, are suffering from the weather. The poor church of *S. Louis en l'Isle* has some fair painting by M. Jollivet. In this building we observed a very foolish piece of (doctrine apart) bad taste. In the hand of a statue of the Blessed Child, seated on His Mother's knees, in the south transept, has been placed a short staff from which hangs a blue silk banner, with the epigraph "Ma Mère a été conçue sans péché." In *S. Eustache* M. Signol is conspicuously more commendable for his painting than MM. Pils and Larivière. The work of M. Roger at *Notre Dame de Lorette* is better, but not of the first class. Blondel again in *S. Thomas Aquin* is poor. In the most interesting church of *S. Germain les Prés* the restoration and polychromatizing of the nave proceed very slowly. The colour is, in this instance, we fancied, used too unscrupulously; and the treatment is surely that of a later period than the architecture. We think, especially when we remember the Romanesque colouring at Ely, that the polychrome should be more partial. In Flandrin's otherwise beautiful paintings here, we objected to his treatment of the gilded backgrounds in imitation of mosaic tesserae instead of diaper. In *N. D. des Victoires*—a church in which there is much that is painful—art has quite lately been degraded by a device of the theatre;—a legend about the new dogma having been fastened round the cornice; in letters of gilt paper stuck upon a ground of blue paper! In *S. Roch*, there is nothing besides the two windows from the Sévres works lately placed in the eastern part—one of *S. Denis*, the other of *Denis Affre*, the Archbishop slain on the barricades. *S. Gervais* has some fair modern paintings in its chapels. The fittings of *S. Geneviève* remain in the same shabby temporary state, which we described in a former number.

A very conspicuous restoration in Paris is that of the finely-proportioned Flamboyant tower of *S. Jacques de la Boucherie*, which, after

<sup>1</sup> It was in this church that we overheard an English traveller inform his companion of the subject of a picture by Ribera—"our Lord in the bulrushes."

many vicissitudes, has been isolated from all surrounding houses and now stands in the centre of a square, towards the eastern end of the magnificent continuation of the Rue de Rivoli. Under these circumstances it required some necessary alterations, which, most unfortunately, have been entrusted to M. Ballu. Nothing can possibly be worse than his treatment of the lowest stage; in which he has placed four open arches, in no respect Pointed, except in the shape of their heads, and which have no due relation, in size, with the scale of the tower, but have been developed out of the one already existing, and which opened into the church when the tower was still a portion of that fabric. Equally bad are his restorations of parts; and his open parapet on the top. At one angle of the tower, on a higher pinnacle than the others, stands a statue of S. James; an arrangement for which he had authority, in the original state of the tower, but which has been very unsatisfactorily reproduced.

The Conservatoire des Arts et Métiers occupies the site and many of the buildings of the famous Cluniac Priory of *S. Martin des Champs*. Of these, the refectory, now used as a library, and the church, remain very perfect, and have been lately restored by M. Vaudoyer. The refectory is very beautiful,—built very early in the 13th century, by Pierre de Montereau. It comprises two parallel aisles, each of eight bays, divided by singularly elegant slender banded cylindrical shafts, which support the plain quadripartite vaulting, and are matched by corbelled vaulting-shafts on the outside walls. The shafts are stilted, and have rich capitals, almost Corinthian in their elegance of foliage. Each bay contains a large window, composed of two tall unfoliated chamfered lancets, with a cinq-foiled circle in the head. An exceedingly pretty pulpit, bracketed out from the wall, with a trefoiled arch, and approached by a flight of steps in the thickness of the wall, open to the room by a pierced arcade, remains on one side, near the end. The restoration itself—not a very difficult task—was completed in 1850, and was carefully done. It is elaborately coloured: the vaults are painted alternately red and blue; the ribs red, and the bosses gilt. The walls are painted with scores, to imitate masonry; the shafts are of a deep chocolate. The windows are filled with unpretending grisaille, and those which are not pierced, at the end, are painted with emblematical subjects. The floor is laid on each side with some small and coarse, but not ineffective coloured tiles, with parquetry in the middle. The bookcases are meant to be Pointed, but are not good. The outside is less judiciously treated than the interior. It is roofed with green tiles, with diagonal bands of yellow.

The abbey church retains an apse, with procession-path and radiating chapels, all of fine Romanesque architecture, scarcely inferior to S. Germain des Prés, to which has been added a large rectangular nave, without chapels or even aisles, of the date of the beginning of the 14th century. This unusually-shaped nave, reminding us of some of the Friary churches of Italy, has blank side walls, with a range of lofty windows, each of two unfoliated lights, and a sexfoiled circle in the head; and at the west end is a curious composition of a central traced-rired window, of four trefoil-headed lights, with a quatrefoil over each

pair, and four quatrefoils in the head, having on each side a detached trefoiled light, and, above all, a circle filled with trefoils. The roof is original, of timber, waggon-shaped, with slender tie-beams and king-posts. The restoration of the nave is just finished, and it is boarded off from the choir. The roof has been mended and painted; the windows filled with grisaille, and the walls scored like masonry. The floor, when we visited it, was being sunk for machinery: for it is intended to fill it, in spite of its restoration, with steam-engines, and machines in motion. It is an odd contrast, to look up and see a thoroughly-restored church over something like the great room of the Polytechnic Institution. We fear that the choir, which is now full of scaffolding, will fare no better. It is a most precious remain, and will scarcely be the better for such hasty restoration as it seems likely to receive. We noticed with regret that in the fine chevroned arches which open from the choir and its aisles into the nave, the new polychrome was applied without any regard to the evident remaining traces of the original colour, which by the way was curious, a diaper pattern, thrown over large spaces, without the slightest regard to the architectural members, shafts, mouldings, and the like. The outside of the nave has been thoroughly renewed. We hope that the remains of the towers, on each side of the choir, will be respected when the turn of that part of this most interesting church has come.

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## NOTES ON SOME OF THE LESS COMMONLY VISITED CHURCHES IN BELGIUM.

### No. I.

*S. Gommaire, Lier.*—(Lier is now a station on the Antwerp and Turnhout Railway.) This is a great cross church of cathedral size, with chapels round the choir, western tower, and central spire. It is for the most part transitional from Middle-Pointed to Flamboyant; and, except perhaps in Mechlin Cathedral, I know nothing in Belgium equal to the beauty of its details. The apex recalls that of Amiens very strongly; its five arches, stilted, and with the finest mouldings, its five two-light windows, and stained glass, are altogether very noble. The choir has three bays; the transitional clerestory windows are of six lights, with very grand tracery, and the balustrade in the triforium is elaborately worked. The seven eastern chapels are of later date, and less remarkable. The chancel aisles are of much the same character with those in the nave, of which more presently. The transepts are enormously high, and have the peculiarity of a projecting nine-sided apsidal chapel, at the east. The great window in the north transept of eight lights, in two divisions, is Flamboyant, but with an almost ultra-perpendicular effect, the central mullion running up to and bisecting the apex of the arch. The three west clerestory windows of this transept are very early Flamboyant, of six lights, and of the most magnificent work. The great window of the south transept, also of

eight lights, may be fairly called Middle-Pointed; except that the wheel in the head has some tendency to Flamboyant. The rood-loft is by far the finest in Belgium; and has been restored in a manner very creditable to the town, except for the addition of a most vile, sham painted, pierced battlement round the top. It projects west; has three arches facing due west, and one on each side obliquely facing north-west, and south-west.<sup>1</sup> Above these arches is a series of panels, containing scenes from the Passion, beginning at the Betrayal, and ending at the Crucifixion, three over each arch; but in the centre, above the entrance, is a kind of projecting pinnacle, carrying the image of S. Gommarus, the patron saint of the church, and having in niches below two of his miracles,—his calling forth a fountain, when his servant was dying of thirst, and his healing a sick child. The piers of the arches are of black polished marble. Nothing can be more exquisite than the whole design and details of this rood-loft, which in itself would well repay a visit from England. The nave has six bays, besides the tower; the piers are simple; circular, with octagonal capital, and double octagonal base. The clerestory is of five lights and exceedingly rich; hardly any one of the windows throughout the church has been, as is so universally the case in Belgium, gutted. The aisle-windows are a perfect mine of transitional enrichments; the south aisle, indeed, can scarcely be said to go beyond the bounds of late Middle-Pointed. There are eight windows of five lights (except the eighth, which has only three): the tracery of almost all is different; nothing can be more varied and beautiful. The tower, which is not equal to the rest of the church, is square to the height of the nave roof, then octagonal, and capped with a most vile cupola. The western porch, partly hidden by scaffolding, when I saw it, has three exquisitely beautiful niches over its inner door; and its sides are arcaded in late Middle-Pointed work. On the whole, this church is far better worth a visit than many of those in Bruges or Ghent, which every one goes to see.

*S. Michael, Rousselaere.*—(This is a station on the West Flanders Railway.) A very large and fine cross church with aisles to choir and nave. Unfortunately, the walls were rebuilt about four years ago, the foundation-stone being laid, May 14, 1851; the windows are, therefore, all modern, and the ancient vaulting only remains in the belfry and at the end of the transepts. The choir has two bays; the piers seem early Middle-Pointed; they are circular, with octagonal flowered capitals, and somewhat stilted octagonal bases. The apse and chancel-arches are of the same character, but exceedingly high. The nave, of five bays, has piers like those in the chancel; the easternmost bay is, as I have often noticed in other Belgian churches, somewhat narrower than the rest. The aisles are gabled, but entirely spoilt. The tower, of early Middle-Pointed date, is very lofty, with double angular buttresses, capped now, as is the tower itself, with bulbs. The west window remains, and is curious, but rude for the date; of four trefoil lights, and a large quatrefoil in the head. This tower is built, like S. Martin's at Courtray, and many other churches in this district,

<sup>1</sup> [Some of our readers may remember a striking picture of this roodloft by Mr. Roberts, which was exhibited at the Royal Academy some years ago.—ED.]

of a small grey stone, which gives the effect, at a distance, of very bad coloured bricks.

*S. —, Celle.*—This church stands a little to the right of the road from Dinant to S. Hubert, in one of the most beautiful valleys of the Ardennes. It is a most interesting example of very early Romanesque, probably of the eighth or ninth century; and though not large, merits a minute description. It is cruciform, with a circular apse, aisles to both chancel and nave, and tower at the west end. The whole remains in its original state. The apse has two adjacent circular-headed windows on each side, and is waggon-vaulted. The ritual chancel is composed of the transept bay, and the first bay of the nave; on the north and south is a solid wall, pierced at the north-west, by three circular-headed openings, such as in an English village church we should be sure to hear called confessionals. The chancel-arch, enormously massy, and circular, has been corbelled off in First-Pointed work. The transepts have circular eastern apses, which are leans-to on the chancel; over their arches are two circular-headed windows, which appear externally one on each side the roof. In the south transept is a Romanesque piscina. The nave has five bays, including that occupied by the choir. The piers are exceedingly rude, square, with square bases, and plain abaci. In each bay is a large, circular-headed, clerestory window. The exterior of the church is arcaded in pilaster work, of the very rudest description, exactly resembling these piers. Under the choir is a small crypt. The descent is by eight steps; the plan, three bays, divided by a square pier with plain abacus and no base; the vaulting has no ribs. At the east end are three small lancets. The tower is exceedingly massy and rude, with a circular turret on each side, like a couple of ears; it is arcaded of two, and the passage into the turrets, north and south, exhibits rudeness of work, which I think I never saw equalled, even in any of the so-called Saxon churches in England. The tower and turrets are now capped with spires. There is a most remarkable view of this church from the little village inn, about two hundred yards to the north-east. The insignificance of both transepts and chancel, compared to the size of the nave,—the three circular apses, and the extraordinarily rude manner in which the transept apses are made leans-to to the chancel, have a very peculiar effect. In the middle of the chancel is a low tomb, an immense slab of the black marble of the Ardennes, supported on crouching figures, and very well sculptured in bas-relief with the Crucifixion, and two kneeling figures presented by their patron saints, the man by the woman, and *vice versâ*, to our Lord; the date is the middle of the sixteenth century.

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## ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

A COMMITTEE Meeting was held on June the 4th, 1855: present Mr. Beresford Hope, in the chair; Mr. Bevan, Mr. Chambers, Mr. Forbes, Rev. S. S. Greatheed, Sir John Harington, Rev. T. Helmore, Rev. H. L. Jenner, Hon. F. Lygon, Rev. B. Webb.

Part XI. of the *Instrumenta Ecclesiastica* was approved of, and ordered to be published. Mr. Slater's design for the iron-church was deferred till the next meeting. Letters were read from the Bishop of Argyll and the Isles, the Rev. A. Newdigate, Rev. C. Bannatyne, Rev. C. S. Caffin, Rev. W. H. Lyall, J. Hartley, Esq., and others.

Mr. S. S. Teulon exhibited to the Committee his design for St. Luke's, King's Cross: a structure with iron pillars and a wooden roof, on the *motif* of the Dominican church at Ghent; and also his designs for the restoration of Littleport church; for the new church of St. Thomas, Lambeth; for a new church at Hastings, and new schools at Methwold, Norfolk, and Middleton, Oxon. The Committee also examined Mr. St. Aubyn's designs for a school and parsonage at Peterchurch; and Mr. Norton's designs for new churches at Penmaen, Monmouthshire, and Ystrad, Glamorganshire; and for restorations at Wolfnewton, Monmouthshire, and Arlesey, Bedfordshire. Mr. Noorton also sent for inspection the interesting fictile ivory casts, prepared by the Arundel Society. Some needlework, from natural flowers, by Miss Street, was also exhibited.

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 OXFORD ARCHITECTURAL SOCIETY.

"In presenting the Sixteenth Annual Report of the Oxford Architectural Society, the committee has no hesitation in pronouncing the state of the Society's affairs more satisfactory than it has been, and this especially as regards its funds. In the course of the October term a circular was issued by the secretaries, inviting life members to contribute an annual subscription of ten shillings. Many, sensible of the good which the society has done, and believing that it has much still to do, had responded favourably to the request. The committee were far from forgetting that this society must depend mainly upon the support of those resident in Oxford, and were aware that it must not rest its claims to that support upon past services or agreeable recollections, and it was hoped that its proceedings during the last year would serve to show an unimpaired vitality.

"Among the papers which have been read at the ordinary meetings must be noticed an interesting description of the Ancient Brick Buildings at Lübeck, by Mr. Street; an account of Church Bells, by Mr. Gibson; and a paper on Originality of Design in Architecture, by Mr. Petit. The committee could not agree in Mr. Petit's opinion, that Italian, as a living style, is superior to Gothic; and while acknowledging that there is much to learn from the works of the Renaissance,

retain their belief in the essential superiority of Gothic for all purposes.

"It is not altogether a new feature in the proceedings of the society to introduce a subject for discussion at the meetings. Two such subjects had been entertained during the past year, the 'Principles on which Stained Glass should be designed for use in Churches,' and 'The application of Colour to Mediæval Sculpture.' The success and interest of these meetings would encourage the committee to extend the practice.

"Applications for assistance and advice have not been so frequently received as before, but this is not to be viewed altogether with regret, arising as it undoubtedly does from the great increase in number of local and diocesan societies of similar character, which naturally tend to contract the sphere of our operations.

"The excursions of the society have always been looked upon as a useful means of bringing the members more closely and agreeably into contact, and of testing by actual examples our theoretical knowledge, in a manner at once the most effectual and the most pleasant. Kenilworth and Warwick were this year the objects of the visit, and the committee had every reason to congratulate the society upon the complete success of the excursion.

"Several important architectural works undertaken in Oxford during the past year, have asked for the notice of the committee. They have not been able to express much satisfaction at the reconstruction of the buildings to the east of Magdalen College, and they hope for a more successful continuation of the plan. The works at Exeter College are hardly sufficiently advanced to give ground for criticism, but there is every reason to expect a building worthy of the distinguished architect employed.

"The successful design for the New Museum had been always commended by the committee, and they believed that they might expect a building worthy of its position, and look forward to it as a most useful example of the universal applicability and pliability of Gothic. In this point of view they would call especial attention to the glass and iron roofing of the quadrangle. Especially since the execution of the iron work has been committed to Mr. Skidmore, of Coventry, they were confident that this part of the building at least would show with the happiest effect, that it is possible to use what are called the materials of the nineteenth century at once with perfect freedom and with perfect agreement with the English style of the thirteenth. The committee would warmly recommend to the members of the society the proposed plan for embellishing the interior with sculpture by subscription.

"Still, however much they yet congratulate themselves upon the triumph of Gothic art, upon this occasion they must not allow themselves to suppose that the contest is over. The one great object of this society was to promote the study of Gothic architecture; church architecture certainly in the first place, but domestic Gothic architecture also. It was therefore not a purely Ecclesiological Society, although practically it had from the circumstances of the place a disposition to become so. And this disposition, laudable as it is, tends perhaps to place

the society in a false light before the eyes of those who are inclined to become members of it. To dispel such ideas the committee are convinced that it is only necessary to become better acquainted with the society. 'We look upon it as our own chief work, as becomes our position in this University, to instruct ourselves in those principles of architecture which most of us may expect to have opportunities of exercising in the most worthy manner, in the care, the restoration, and reconstruction of old churches and the building of new. As part of the subject we would learn the most appropriate arrangement of their interior; and we would use all our efforts to remove the disfigurements which still exist. That the efforts of ourselves and other societies,—and we were the first to undertake the task,—have been very far successful, we are thankful to acknowledge, but there remains much to be done. Let us then endeavour by more united exertions, and with more of individual attention, to fulfil worthily the duties which our position here imposes on us, and to carry out year after year the objects for which the society was instituted."

Mr. Fresman moved the adoption of the report, and rejoiced in the continued vitality of the Society. He said there was nothing unworthy of the highest intellect in such studies as this Society followed, since Architecture was the highest of the arts, and was history speaking in stones and bricks. He hoped that members would not in attending to useless and trifling points, neglect the great objects of the Society.

Dr. Acland at the request of the President, addressed the meeting, on the subject of the museum. He was a lover and had been a worker in Gothic Architecture; and when he was told that Gothic could never build a museum, he had always felt convinced, that the great architects of the middle ages could have adapted themselves and their Architecture to any new wants of the age. And now after a fair competition, the University had selected a Gothic design as the fittest for a purpose altogether new. Oxford was about to perform an experiment; it was about to try how Gothic art could deal with those railway materials, iron and glass; and he was convinced, when the interior court of this museum was seen, with its roof of glass supported by shafts of iron, while the pillars and columns around were composed of curiously coloured marbles illustrating different geological strata and ages of the world, and the capitals represented the several descriptions of Floras, that it would be felt that problems had been solved of the greatest importance to Architecture.

The Society's rooms were decorated with an abundance of Architectural engravings from the Society's collection, with numerous photographs kindly lent for the occasion: among which were some representing capitals, designed and executed by the workmen employed on the Dublin Museum, by Messrs. Dean and Woodward. These gentlemen also contributed a view of the new University Museum, on which they are engaged.

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The Second Terminal Meeting of the Society was held in the rooms, Holywell, on Wednesday, May 23, when the President, the Rector of Exeter College, took the chair.



The following gentlemen were duly elected Members of the Society :

Mr. Picard Hall, Park Place.  
Mr. F. S. Growse, Oriel College.

The Secretary then read the report, which laid before the Society the plan proposed for an excursion to Warwick and Kenilworth, on Whit-Tuesday, after which some remarks were read by the Librarian, on the History of Kenilworth Castle, and the dates which might probably be assigned to the various portions of the buildings now remaining. These were followed by a sketch of the History of Warwick Castle, by Mr. Codrington, who related many of the anecdotes and legends attached to the interesting historical memorials at Warwick. After a few remarks from the President, the meeting adjourned.

A Meeting was held at the rooms in Holywell, on Wednesday evening, June 6, at eight o'clock. The Rev. E. Miller, of New College, in the absence of the President, took the chair, and laid before the Meeting the audited accounts for 1854. The Librarian then read a letter from the Secretary of the Great Western Railway Company, promising every facility on occasion of another excursion, and proposed a vote of thanks in return. The Secretary in reading the report of the Committee, reported the entire success of the excursion made by members and their friends, to the number of forty-six, to Kenilworth and Warwick on Whit-Tuesday, and noticed the chief objects of interest that had been visited. The Secretary of the Worcester Diocesan Architectural Society had communicated the intention of that body to meet in Warwick in July, and members were urged, if possible, to accept the invitation offered. The Society was congratulated on the more favourable aspect of its finances. Mr. H. A. Gibson, of Wadham College, then read a paper on Bells. The subject he divided into three different parts, alluding to the history of Bells, the mode in which they are founded, their inscriptions, and concluding with a few remarks on their baptism or consecration. Their history he briefly traced from a very early period down to nearly the present time, while he investigated the origin of the Sancte bell, and other small bells which were in use during the earlier ages of the Church. He next proceeded to explain the laborious and yet interesting process which the bell must undergo in order to reduce it to its present shape, and endeavoured to simplify this part of his subject by illustrations. Of the armorial bearings, tokens, and inscriptions found on bells, many and most curious specimens were adduced, most of them gathered from all parts of England. The rite or ceremony of consecrating bells was then noticed, an ordinance which he stated to have been established by Pope Clement VIII., about 1600, remarking at the same time, that the same holy and supernatural powers were not now as formerly, attributed to the bells. He concluded by observing how sad an abuse was too often made of bells, and that instead of their tending to promote God's honour and glory, which was certainly their original design, they too frequently are now rung in favour of some individual or party triumph.

At the conclusion, Mr. Richardson and the Hon. H. C. Forbes took

part in a discussion on the subject, in which much interesting information was elicited. Mr. Hale called the attention of the meeting to the disgraceful neglect of bell-ringers and belfries. Mr. Forbes brought before the meeting the state of the Holy Ghost Chapel, at Basingstoke, which is now completely in ruins, and which some persons are anxious to restore.

It was agreed that the Annual Meeting should be held on Wednesday, June 13, at eight o'clock p.m., instead of at two o'clock on Monday, June 18.

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#### ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At the Committee Meeting, on June 11th, 1855, the Rev. H. J. Bigge in the chair, there were elected as new members,

Rev. C. Porter, Raunds.

H. Gates, Esq., Peterborough.

Rev. W. Cape, Minor Canon.

Rev. Thomas Mills, Hon. Canon.

Rev. W. F. Stopford, Deacon of the Cathedral of Peterborough.

Rev. W. L. Smith, Radstone.

The following presents were received from the authors; "Essay on Painted Glass," from C. Winston, Esq.; "Plea for Painted Glass," from F. Oliphant, Esq.; "Fragmenta Sepulchralia," an unpublished work, from M. H. Bloxam, Esq.; "Description of a Pavement at Rheims," from Rev. E. Trollope; "Transactions of the Institute of British Architects," from the Society, and a complete set of the Woodcuts in the "Churches of Northamptonshire," on India paper, from Rev. G. A. Poole.

The secretary reported the great success of the meeting at Peterborough, and of the excursion to Croyland and Thorney, which was joined by upwards of a hundred members of the various societies present. He then read a paper by the Rev. G. A. Poole, on some peculiarities noticed in the churches of Peakirk and Northborough, on the occasion of the excursion. The non-correspondence of the exterior west wall with the width of the present nave, was shown to have originated from the widening of the nave in the Transition period (the west wall and north arcade being Norman), and the rebuilding of the south aisle. The curious quatrefoiled stone inserted near the east window of the chancel, was conjectured to have been a reliquary, the little holes around the larger opening being probably for the insertion of an iron grating. At Northborough, the very singular arrangement of the Claypole Chapel, was accounted for by the desire of the builders to form a wide platform on the roof—probably for defensive purposes—in connection with the fine manor-house of the same date, near to the church. Altogether this chapel, with its charnel-vault, turrets, sepulchral recesses, singular arrangement, and stone stall, forms one of the most curious examples of the ecclesiology of the county, and, together with

the manor-house, also of the fourteenth century, deserves more attention than it has yet met with.

A view of the National Schools just erected at S. Martin's, Stamford, was presented by H. Clutton, Esq., the architect. Plans for a new Parsonage at Lowick, by E. Browning, Esq., were forwarded by W. B. Stopford, Esq., and examined and advised upon.

Letters were read from Mr. Winston, on Painted Glass, containing the announcement of Messrs. Powell's manufacture of blue glass, identical in receipt and effect to that of the twelfth century; from the Rev. F. Marshall, relating to the application of photography to architecture, and stating that he was about to publish his lecture on that subject, delivered at Peterborough, and proposing a work on monumental brasses, illustrated by photography; from Mr. Rose, thanking the committee for their expression of condolence on the death of the Rev. H. Rose; also, a correspondence between the Dean of Peterborough and G. G. Scott, Esq., on the appointment of the latter as architect of the Cathedral, which the committee expressed a hope might be published, and the importance of which will not allow of abridgement.

Invitations were received from the Suffolk and Worcester Societies to join their meetings, both of which are held on the 19th of this month; also tickets for such members as would be able to attend the soireé, at the Architectural Museum, in Canon Row, Westminster.

Application was made from the Rev. R. S. Baker, respecting a new school to be erected at Hargrave, and asking the committee, in conjunction with the Educational Society, to furnish him with plans and suggestions. The committee regretted that their proposed plan of acting in conjunction with the Educational Society was not sufficiently advanced to give immediate assistance in respect of plans. They advised, meanwhile, the employment of a competent architect, and the secretary was desired to communicate with Mr. Baker.

An application was made relative to the publication of the shorter papers of the society in the "*Midland Counties Historical Collector*," a very cheap and useful periodical, published at Leicester, which the committee wish to recommend to members.

Plans for the re-seating of Radstone church, and the new church at Peterborough, will be exhibited at the next meeting.

#### WORCESTER DIOCESAN ARCHITECTURAL SOCIETY.

THE members of this Society made an excursion on June 22, to the churches of Kemerton, Overbury, and Bredon. They assembled, in company with a numerous party of friends, at Kemerton, at ten o'clock, A.M., attending Divine Service at the church.

The services were choral, the prayers being intoned by the Venerable Archdeacon Thorp, the Rector, and the lessons read by the Rev. W. G. S. Addison. The responses were Tallis's, and the anthem, "How dear are Thy Counsels!" (Dr. Crotch). The service was accompanied on the organ by Mr. Hillman, organist of Kemerton, and at its con-

clusion, Mr. J. Jones, organist of Tewkesbury Abbey Church, played Handel's "Hallelujah Chorus" as a voluntary. The Venerable Archdeacon Thorp then favoured the assembled company with an explanation of the alterations and restorations which he had effected in the church, after experiencing considerable difficulty in obtaining a faculty to enable him to do so. He found the building in a very bad state, debased and mutilated, which had induced him to labour earnestly for its restoration. He rebuilt the chancel, nave, and one of the aisles, and the other had been restored by the parishioners. He stated that in all that had been done, regard had been alone had to the better providing for the worship of God, and the carrying out the designs and intentions of the Church of England.

After having made a minute examination of this church, the members proceeded to Overbury church, which was also examined, and where E. A. Freeman, Esq., delivered a short descriptive lecture. The edifice, which is dedicated to S. Faith, contains an early Norman nave, a chancel in the First-Pointed style, groined with stone, and a Third-Pointed tower, situate between the nave and chancel. It has also carved oak seats, and a pulpit in a tolerably good state of preservation. Mr. Freeman considered from reference to the advowsons of the Priory of Worcester, that the date of the foundation of the original Norman church, with its nave and central tower, was the year 1104; the chancel was rebuilt somewhere in the thirteenth century; the existing aisles added about 1346, the tower taken down and rebuilt about the year 1399, and the east window added about the same period. The western triplet, he considered, had been erected in the thirteenth century. The present restored window he understood to be a representation of the one which formerly existed, but the original window had more mouldings than the present. One singular feature in this church, to which he directed notice, was the clerestory windows being placed over the pillars, instead of (as usual in later styles) over the arches supporting it. He supposed that the aisles must originally have been narrower and much lower than at present, because their roofs actually enclose the windows which are therefore now internal.

On the conclusion of Mr. Freeman's lecture, the company proceeded to inspect the church. The font attracted much attention, the upper part of it being evidently of as early date as the original church. It is covered with rude sculptures. The party next proceeded to Bredon, where the work of restoration has gone on very satisfactorily. At Bredon they went to inspect the old tithe-barn, which, with its collection of fine timbers, is a curious erection, and well deserving the attention of the antiquary. On their return to the church, Mr. J. S. Walker read a paper on the church and its antiquities, which appears elsewhere in the *Ecclesiologist*.

The company, after making a minute inspection of the church, then took their departure for Tewkesbury, and at five o'clock sat down to a plain ordinary at the Swan Hotel.

Among the company who took part in the day's proceedings were the High Sheriff, W. Dowdeswell, Esq.; Ven. Archdeacon Thorp; Rev. Dr. and Mrs. Williamson; Revds. R. Cattley, (Minor Canon of Worcester Cathedral,) J. D. Collis, (Bromagrove,) C. G. Davis, (Tewkesbury),

F. W. Becker, (Overbury,) Thomas Bowdler, (Secretary to the Church Building Society, London,) E. H. Barber, J. E. Vaux, A. Kent, W. J. Edge, (Gloucester,) — Stowe, (Bredon,) F. H. Law, (the Berrow,) Pullin, (Bagnor,) W. Addison, W. Bliss, J. Herbert, W. Allen, (Busbley,) J. Fitzgerald, and H. Phillips; Messrs. E. Lees, F.R.S.A., E. A. Lechmere, Hyla Holden, C. J. H. St. Patrick, J. S. Walker, E. A. Freeman, W. H. Hopkins, J. W. Hugall, (Cheltenham).

The High Sheriff, who had kindly consented to act as president of the day, took the chair, and Mr. E. A. H. Lechmere, one of the Honorary Secretaries, efficiently discharged the duties of Vice-President. Grace was said at the commencement and conclusion of the repast, by the Rev. C. G. Davies, Vicar of Tewkesbury, and Honorary Canon of Gloucester.

In proposing the toast of "the Bishop and Clergy of the Diocese," coupled with the name of Mr. Davies of Tewkesbury, the High Sheriff expressed regret that time had not permitted the members to inspect the Abbey Church of the town, but he hoped that ere long they would have an opportunity of so doing.

The Rev. Mr. Davies, in returning thanks on behalf of the Bishop and Clergy, signified his approval of the design and objects of the Worcester Architectural Society, though he remarked his parish was situated in a different diocese, that of Gloucester. He remarked that his efforts in the shape of architectural improvement in the Abbey Church had been confined to the pulling down of monstrosities, and doing nothing. He could only say that if he could pull down every gallery in it he would willingly do so. He only wished he could see his way clearly to the restoration of Tewkesbury Abbey Church. He thought such a restoration was a subject as much of national as local interest, and he should be most happy to find it so treated. There was a very poor parish, although it was true they had in it some wealthy individuals, who might come forward and help if they were so inclined. They had heard the excellent choral service at Kemerton in the morning; now at the Abbey, under the able direction of their indefatigable and talented organist, Mr. Jones, the choir was progressing satisfactorily. It was intended to give an oratorio in the New Music Hall, in the course of a few months, in behalf of the schools, and he took that opportunity of publicly mentioning it in the hope that he might enlist thus early their sympathies and support, for really they were badly in want of money. He hoped they would pardon his remarks, which arose from an excess of zeal alone.

The High Sheriff then proposed the health of Archdeacon Thorp, warmly complimenting him on his successful exertions in the restoration of Kemerton church, and remarking that while the laity saw the clergy thus assiduous and painstaking, they, on their part, would not be wanting in affording them their support and encouragement.

Archdeacon Thorp acknowledged the compliment, and remarked on the gratification which it had afforded him, feeling so warmly as he did on the subject, to have seen in the noble diocese of Worcester an Architectural Association formed, and that such had received the cordial countenance and support of the Bishop of the Diocese. He noticed the change, which he remarked was a truly gratifying one that had taken

place in the sentiments of the Bishops of the Church of England, respecting this work of church restoration. He referred to the improvements which had been made at Kemerton and Overbury, and concluded by proposing the health of Mr. Dowdeswell, thanking him alike for presiding over their meeting that day, and also for his having it in intention to improve in more correct taste a chapel which a generous ancestor of his had erected at considerable cost.

The High Sheriff returned thanks, and observed that church restoration had taught him a useful lesson, namely, that works of the kind could be undertaken and completed at far less cost than had hitherto been thought to be the case. He could speak from personal experience of a work of the kind he had now under hand, that for five or six loads of good material he supplied, he took away at least fifty of rubbish, — and they might rely upon it, that where huge brick buttresses had been piled against a church, it would be found that the churchwarden had been a builder or a brickmaker. He concluded, after some further remarks, with proposing the healths of Mr. Freeman and Mr. Walker, with thanks to them for the addresses they had severally delivered in the course of the day.

Mr. Freeman and Mr. Walker respectively acknowledged the compliment. The former regretted that Gloucestershire did not possess an association like that of Worcester, and the latter apologized for imperfections, the present having been the first time of his addressing a public meeting.

Archdeacon Thorp reminded Mr. Freeman that there had been an Architectural Society in Gloucestershire, which went on well executing its work till it had no more to do, and had gone to rest. If the diocese of Gloucester and Bristol should be again disunited as proposed, he hoped to see such a Society again revived. He then alluded to the presence of the Rev. Mr. Bowdler, Secretary to the Incorporated Church Building Society, and proposed his health, as one to whom Churchmen owe much in the cause of church building.

The Rev. T. Bowdler returned thanks, and the High Sheriff then gave "the health of the Vice-President, Mr. E. A. H. Lechmere."

The Vice-President, in responding to the toast, reviewed the proceedings of the day, and expressed the acknowledgments of the Committee to the respected High Sheriff, for his kindness in consenting to preside over their meeting. The company then broke up, and shortly afterwards proceeded to the Abbey Church, to attend evensong, which was intoned by the Rev. R. Cattley; the responses being Tallis's.

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A Committee Meeting of this Society was held on Wednesday, June 27, when the Rev. H. J. Taylor, of Upton-on-Severn, and the Rev. R. Cattley, Minor Canon of Worcester Cathedral, were elected members of the Society.

The second volume of Wickes' "*Towers and Spires*" was presented by Hyla Holden, Esq.

Arrangements were made for holding a Meeting at Warwick, on Thursday, July 19, with an excursion on the following day to Kenilworth, Temple Balsall, Knowle, and Solihull.

## NEW CHURCHES, &amp;c.

*S. Thomas, Lambeth.*—We have seen the design for a large church to hold nine hundred and thirty persons, which Mr. Teulon is about to build in this locality, so destitute of church accommodation, close to the Roman Catholic Cathedral. The plan is the bold one of a large auditorium destitute of aisles, and we therefore suspend our judgment of its effect till we can see it in existence. We are glad at its adoption, for the experiment has never yet been fairly tried in England with an ecclesiological intention. The chancel proper rises upon two steps, and is seated longitudinally, though we are sorry to say the prayers are to be said from a desk in the nave looking westward. Above the chancel on another step is the sanctuary, an apse of five sides. The tower is attached to the easternmost part of the south side of the nave. The ground-story, containing the organ, rises well upwards; the belfry-story, with tripled lights, being clear of the roof line, and having two stages under it. The broach spire rather reminds us of the *motif* of All Saints, Margaret Street. It has spire lights in the cardinal faces, and a crown at about three quarters of its height. There is likewise a turret with spirelet at the south-west angle of the nave. There is a sort of south aisle to the chancel, covered by a square very high-pitched roof. The vestry, with parsonage beyond, stands against the north side of the nave towards the east. There will be four blocks of seats in the nave, with of course three gangways. The font is towards the west, standing centrally. We have not seen the elevation of the west end. The windows both of the apse and of the nave are gabled over; they are of two lights with a circle in the head, all foliated in the apse and unfoliated in the nave; those of the ground-story of the tower being of three lights.

*School Chapel, Harrow.*—Harrow School was for a long time (being a Grammar School and not a Royal College) destitute of a Chapel. This was rectified during the head-mastership of Dr. Wordsworth. However, the building which was then erected from the designs of Mr. Cockerell, was very far from ecclesiastical, either in its design or its arrangements,—a very pardonable fact considering the time at which it was erected, which demands that we should praise the motive rather than criticise the execution, of which the key-note was correspondence with the Elizabethan school house. The material we may note, was red brick. Moreover the dimensions were not calculated for a considerable increase in the school numbers. Dr. Vaughan has consequently commenced the gradual rebuilding, chiefly upon the old foundations of the chapel, in good Middle-Pointed, from Mr. Scott's design, the plan to consist of a nave and aisles and of a chancel, destitute of aisles, with five-sided apse. This chancel, the munificent offering of Dr. Vaughan, is externally completed, and now towers over the remaining building, like a miniature of the choir of Cologne; some progress, moreover, has been made in rebuilding the north side. The windows of the apse are of two lights. We must congratulate the school on the improvement so nobly

projected: We are sorry, however, that it has been thought advisable to build the new chapel of *stone*. Of the capacities of red brick, it is needless for us to speak to Mr. Scott, who, we well know, is fully aware of them. With that material the chapel, though in a purer style, would still have been in keeping (viewed as a part of the whole) with the school house itself, and with the other buildings which have not unnaturally been raised near it within these few years, intended to match it, in style and material. And,—a minor point, but not to be neglected,—the old materials of the former chapel might thus have been available. It is, however, ungracious further to criticise a good and a successful work, now that it is too far advanced to rectify the point under discussion. We trust that the apse at least, may be groined in wood, a material quite legitimate for such purposes, and the only one which can be now employed. We cannot too often repeat that an ungroined apse *ex necessitate* is an imperfect work. We hear that a question has arisen as to the seating of the nave of the chapel, whether it shall be longitudinal, treated as a College Chapel: or latitudinal, like a church. Under all the circumstances, considering that a large public school can hardly be brought to look upon itself, or be looked on by others, as a society of clerks,—and considering further, how the adoption of aisles prejudges the question, we are in favour of the latter expedient. We should be particularly sorry if any mezzo termine were adopted. A chapel is a reality, so is a church—we cannot predicate the same of a church, with a stalled nave and benched aisles.

*S. —, Burntisland, Fifeshire, North Britain.*—We have already described the design of this very striking church, as prepared by Carpenter, and pointed out its unique position, which enabled him to give an enormous side height by joining the schools at a lower level, to the mass. Since his decease, the acquisition of fifteen feet additional length has been made, which the parish priest and founder has judiciously determined to devote to the apsidal extension of his chancel, which will thus be forty feet long; while at the same time, he resolved to groin the entire church. Mr. Slater has shown great skill in the way he has modified the designs to meet these requirements, which involve externally an alteration of the windows, including the clerestory, which is to be of Middle-Pointed two-light windows. The characteristic grandeur which Carpenter threw into the first conception is of course much increased by the variation. The whole church will now be of a uniform height, and the octagonal western baptistery will occupy not disadvantageously a more subordinate post in the entire group. The chancel-screen is to be high—of iron, bearing a bold cross, the stalls not being returned. We have long wished to see an iron chancel-screen. We shall revert to this church when its arrangements are more forward.

*S. —, Ystrad, Glamorganshire.*—This new church, by Mr. Norton, is rather fantastical. It comprises a nave, 45 ft. by 21 ft., a chancel, 28 ft. by 15 ft. 6 in., a vestry north-west of the chancel, a large transeptal excrescence north-east of the nave for the organ, and a tower affixed *anglewise* to the north-west angle of the nave. The style is First-Pointed, the windows being lancets, alternately single and in couplets, with an equal triplet at the west end, and a three-light



window at the east end. The chancel has a priest's door in the middle of the south side, with a door opposite to it into the vestry. From the south-west angle of the vestry there is a passage *through* the angle of the nave into the pulpit; and from the nave to the tower there is at the corresponding angle of the west end a similar passage. We are at a loss to know why this singular arrangement should have been adopted. The chancel has five stalls on each side; and there is a good rise of steps to the chancel, and again to the sanctuary. The tower is far from satisfactory, of two stages, the lower one being recessed within angle buttresses, and a low belfry-stage of three equal broad lancet lights on each side below a corbelled parapet, within which is a low pyramidal capping. The roofs seem to be of unusually small scantlings.

*Hyson Green, Lincolnshire.*—Mr. Teulon has designed a new parsonage for the district of St. Paul's, Hyson Green, which looks well for a moderate cost. We doubt however the effect of a somewhat Germanizing head which he has given to one of the doors, and must protest against a transom which occurs in a window with the central portion arched.

## CHURCH RESTORATIONS.

*St. Nicolas, Old Shoreham, Sussex.*—The chancel of this most interesting church has lately been restored by Carpenter, in a simple way but with great good taste. The principal features are stalliform benches of oak; an altar duly appointed and vested, a roof prettily coloured, and painted glass, by Mr. Hardman, in the Middle-Pointed east window of reticulated design. Of course the extremely curious early Middle-Pointed chancel screen has been retained and put into repair.

*St. Mary, Brettingham, Norfolk.*—Of this little building nothing remained but a small nave and a western tower, and the eastern wall of a ruined chancel, before its restoration by Mr. Teulon. The works included the rebuilding of the chancel, the addition of a transept on each side of the nave, and of an octagonal vestry attached to the middle of the north side of the chancel. The chancel is spacious, and furnished with longitudinal benches at its west end; a pulpit and a 'desk' stand in the nave, at the north and south sides (respectively) of the chancel-arch. The transepts have seats facing north and south, those in the north one being appropriated to children, in front of the organ. The architectural part of the work, which is of early Third-Pointed character, is better than the ritual arrangement; but we are never fond of making transeptal additions to unpretending buildings of this sort. The tower has received a panelled embattlement, which though scarcely called for by the nature of the existing belfry-stage, is not inadmissible as a localism. An open wooden porch, of rather unsatisfactory Flamboyant detail, is added to the south door of the nave—a Romanesque one. The vestry, octagonal, and surmounted by a pyramidal tiled roof, with an angle in its slope, is, as we think, not only unsuitable to the scale of the building, but of a form more fitting

for a chapter-house (whence indeed the plan is borrowed) than for a sacristy.

S. —, *Wolvernewton, Monmouthshire*.—This small Third-Pointed church is to be restored by Mr. Norton. It comprises merely a small chancel, nave, south-west porch, and western tower, the latter of which has a gabled roof. It is proposed to add a vestry at the north-west of the chancel, to renew some of the windows, and to rearrange the seats. The chancel is left quite empty, and a well-defined sanctuary is marked by a step. In the eastern part of the nave there is a pulpit on the north side, and a desk facing two ways opposite to it.

S. —, *Arlesey, Bedfordshire*.—Mr. Norton has this church under restoration, and proposes to add a vestry in the angle between the chancel and the south aisle, in place of a school-room, of larger proportions, which now ranges with the south side of the chancel. The chancel will have its stalls restored: there is an old high screen; the organ stands at the east end of the north aisle, with a pulpit at the north-east angle, and a desk facing two ways at the opposite side. The restoration seems altogether very praiseworthy.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

*To the Editor of the Ecclesiologist.*

11, *Beaufort Buildings, Strand*; 4th June, 1855.

SIR,—You will much oblige me by correcting an error which occurs in the number of the *Ecclesiologist* for this month. At page 194, under the head of "Church Restorations, S. Mary, Wallingford, Berks," it is stated: "This church has been characteristically restored (or almost rebuilt) by the author of 'Analysis of Gothic Architecture.'" I beg to say that my late brother and myself were the authors of that work, and that I have had nothing to do with the above-named restoration.

I am, sir,

Your obedient servant,

RAPHAEL BRANDON.

### VEXATE QUESTIONES.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—I expected that some of the questions asked by "X" in the April *Ecclesiologist*, would have been alluded to in your last number. What we want is, literally and strictly, CONVENTIONALISM; and it is needful not only that such points as those to which he refers should be discussed, but also that a certain manner or RULE should be agreed upon and entered into by as many as possible of those most interested in the revival of ecclesiological art. This would have a most beneficial effect in very many ways. It would prevent the perpetration

so often committed by well meaning people with small knowledge of such matters : it would form a standard of appeal in cases of dispute : it would make men more eager to *find out* the right way : it would enable men to *help each other* in developing true principles, and it would give them moral force in carrying such into practice. It is true that letters are written, papers are read, and principles are advocated,—yes, and acted upon,—but then it is only by men as individuals, and the prosecution of those principles is only by individual action. Societies and associations do a great deal in collecting and imparting information and spreading a knowledge of art. But these alone will never properly fulfil the requirements of such a body as that engaged throughout England in the prosecution of church building. Moreover, some protection from the indiscriminate *profession* of church architecture, now so generally made by all who have the smallest smattering of knowledge, is required, just in the same way as physicians and surgeons are protected from irregular practitioners. Their charters defend their rights, and they are enabled to devote themselves the more fully to the advance of their art, whilst we have every encouragement to work, not for promotion of the art itself, but for our own personal advantage. And though this may in its degree advance art, yet it cannot do so to the same extent. For men now like to conceal their knowledge for their own use, lest those who are not properly qualified should get hold of it and use it as their own. And what is there that has done so much to make correct architecture unpopular, as the profession of it by builders, and surveyors, and men who have not had opportunity of applying themselves wholly and exclusively to the attainment of the skill necessary to the practice of it? But who shall take the first step towards the attainment of this object, and how shall it be attained? I suppose the fact is, we are not yet ripe for it. Our leading church architects are too fully occupied to turn their thoughts this way, and if it were attempted only by the young and rising men, the movement would lack the element to give it weight and general acceptance.

But I will venture a few remarks upon “X’s” first query, viz., Vestries. Now “What is their purpose?” The ancient sacristies were for the conservation of the elements, and for the change of the vestments before and after Holy Communion. And if the proper vestments of the English Church were in use, the original position with the door immediately from, or very near to, the sanctuary would be immediately evident. But is not this sacristy an entirely different apartment from the robing room of the choir and for an entirely different use? I consider that this (the vestry proper) ought to be, or at any rate may well be, at the west end of the church, or even quite detached from it, and that the choir *ought* to come in procession up the nave. This ought to be a larger apartment than the other, and the east end of the chancel ought not to be disfigured by an apartment large enough to answer all the purposes for which a modern vestry is required. Even a room in the parsonage would not be improper for it, and in many respects it would have its advantages. I fancy that in old days, before the general prevalence of *parsonages*,

the choir was robed and the procession formed at a sacristan's or school-house adjoining the churchyard, though in cathedrals and large churches this was attached to the main building by cloister or otherwise. I know a number of Parsons who robe in their house and walk in their surplices to church, and do not find any inconvenience from it; and I suppose that this is all that could be alleged against the whole choir doing the same.

However, I must now leave the subject, and if (in the remarks I have made) I have shown my own need of the restraint of conventional rule, may it stir up others to promote the speedy formation of some means of carrying out some proposition whereby some of our difficulties may receive an *AUTHORITATIVE* solution.

I am, dear sir, .

Yours faithfully,

W. W.

8, Argyll Place,  
July 16, 1855.

[We gladly insert Mr. White's letter: but we must ask for his authority for asserting that the ancient sacristies were meant for "the conservation of the elements." We are ourselves of opinion that the sacristies—for we would have more than one, if possible—can scarcely be too spacious for convenience—that they should be as near together as possible, and should always adjoin the altar.—*Ed.*]

*To the Editor of the Ecclesiologist.*

SIR,—May I suggest that among "The Details and Arrangements of Funerals," which I see are now occupying the attention of the Committee of the Ecclesiological Society, the providing of appropriate linen should not be forgotten. The subject was painfully brought before me at a very beautifully arranged funeral, where the body of the departed had to be wrapped in a sheet which had been in ordinary use before, and I thought it better not to lose the present opportunity.

I have the honour to be, sir,

Your very obedient servant,

GLASGUENSI.

June 6, 1855.

P.S.—"The Churchman's Diary" is mentioned several times in your last. Might I suggest through your pages to the editors of that very valuable Kalendar, that they should print

Whitsun-Day,	instead of	Whit-Sunday,
Whitsun-Monday,	"	Whit-Monday,
Whitsun-Tuesday,	"	Whit-Tuesday,

just as we see the ordinary phrases Whitsun-tide, Whitsun-Holydays, and Whitsun-Week (this last in the Prayer Book). In the black letter book Whitsunday is printed with all small letters except the first, and this would appear to have given rise to the mistake of the later printers of the Prayer Book. Before the proper prefaces it is still printed Whit-sunday, the "s" being small, although the hyphen is (mistakenly) put in.

We defer till another occasion a notice of the Rev. W. P. WARD'S *Letter on Divine Service*. (Masters.)

A correspondent sends us a very sensible and interesting extract on the use of Plain Song, from the *New York Church Journal* of June 7, 1855. The same paper informs us of the appearance of an adaptation of the ancient Plain Song of the Church to the American Prayer Book. We should be very glad to see this interesting publication.

The Architectural and Archaeological Society for the county of Buckingham will hold its annual meeting at Buckingham on the 1st of August, and several excursions will be made by the members and visitors.

The Oxford Society for the Study and Practice of the Plain Song of the Church has just issued another Report, with account of the progress it has made, and with its rules appended.

We much regret that the Report and Papers of the General Spring Meeting of the Architectural Society of the Archdeaconry of Northampton reached us so late that we were unable to make use of them.

The beautiful church of All Saints, Kingweston, built from Mr. Giles' designs, by one of our own members, has just been consecrated. It deserves a detailed report after personal inspection.

The consecration, on July 3rd, of Mr. Christian's new church of S. Luke, Marylebone, was remarkable for the unusual circumstance—in a London new church—that a peal of six bells had been provided. The tenor weighs  $8\frac{1}{2}$  cwt.; and the key is B. It is the only peal in Marylebone! Six members of the Cumberland Society rang a complete peal, "Kent, Treble Bob and Minor." The bells were cast by Messrs. Warner, of London, by their new patent process; which is said to produce a finer tone with less than the usual quantity of metal.

H. J. W. complains, not without reason, that the Society of Antiquaries of Newcastle, have accepted "the sedilia and piscina of S. Mary's, Gateshead," presented to them by one who had no right to offer them.

We notice with pleasure in an advertisement of the Architectural Exhibition, that in future no drawing will be received, which has been already exhibited in London. This is real and honest, and the exhibition will in the long run gain much more in real standing than it may at first lose in the mere number of designs with which its walls are covered.

Alpha returns his most sincere thanks for the valuable and varied information which he has received in answer to the notice given in the *Ecclesiologist* for April last. He trusts that his informants will accept this notification in lieu of personal thanks.

Received: W. G. T.—D. B.—F. L.—H. W. B.

THE  
ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. CX.—OCTOBER, 1855.

(NEW SERIES, NO. LXXIV.)

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THE PARIS EXHIBITION OF 1855.

THE comparison between the British Exhibition of 1851, and that of the present year in Paris cannot fairly be made. The objects of the two plans are different, while the possible results of either have been perhaps over-rated. Judging from the extant condition of the various productions, we cannot safely congratulate ourselves upon very substantial results. Industry, like science, as described by the Laureate, "travels slowly"; and if any anticipated a sudden and complete revolution in popular taste, and the spirit of the age, from these Exhibitions, such have been disappointed. Four years constitute too short a period upon which to calculate on any very substantial advances on prejudice, on ignorance, or indeed on public opinion. What European art and European manufacture were in 1851, that they are in 1855. And even if causes are at work which are destined to revolutionize or improve the general appreciation of works of beauty or utility, they must be slow in developing themselves. All that the Great National Exhibitions can be fairly counted upon is to give a stimulus to principles, and to offer them a larger field; certainly not to create them. It would be hard perhaps to point as yet to a single appreciable result of the Hyde Park Exhibition. It was a show, a large bazaar, and no more. The hoped for encouragement which it was to give to art-manufacture, to industrial schools, to schools of design, and to more palpable improvements in public taste, must be calculated hitherto at a very low cipher. In France, nothing of the sort has been even attempted. At Dublin and New York, Industrial Exhibitions have failed signally. While Paris labours under the misfortune of treading too closely upon the heels of its English rival. Sufficient time has not elapsed for an entirely new set of objects, and it would be too much to suppose that a tradesman or artist who had been at considerable expense in arranging his wares for London, would not

avail himself of a second chance for advertising himself and his heavy stock, lagging wearily on hand, which the genius of the lively empire so easily presented him in the Champs Elysées. The very first aspect of the French Exhibition then is, that it is a collection of familiar and rather tedious shop fronts. It is to London much as the Strand of one season is to the Strand of its predecessor. Many of the most striking collections and objects are identical. The Indian collection, the Turkish collection, the specimens of jewellery, plate, and machinery, are for the most part the same. And should it be said, which is true, that England remains stationary, while continental manufacture shows a marked improvement, such is only to be attributed to the comparative facilities which, as regards the latter, the French Exhibition of course offers.

It is, therefore, superfluous, as well as unprofitable, to attempt a comparison of the Exhibitions. The same hopes and the same disappointments attend both. We see now as we saw four years ago, the very same manufacturers exhibit in the same department works characterized by spirit, taste, refinement and a real appreciation of the great principles which ought to regulate all industrial productions, and works which knowingly and ambitiously defy every law which ought to govern the workman. At present a high morality, for such it is, has not commended itself to the manufacturer. He wishes to sell rather than to teach, through trade: he follows and panders to ignorance and barbarism instead of availing himself of his great didactic opportunities. It is perfectly disheartening, to take a familiar and applicable instance, to go through the Gobelin or Sèvres collection, or that of one of our great cotton, or silk, or carpet, or iron manufactures, or to compare the aggregate objects from Lyon or Liège. And perhaps all this is the more hopeless because, as in highest truth, the possession of a principle without the moral sentiment to act up to it is the most unpromising condition of the moral energies. A man who with equal eye and an unrebuking conscience will turn out goods such as we see in the Gobelin department, addressed to such opposite conditions of the human mind, for the word taste is misplaced, is beyond the reach of expostulation. And this is true of the whole range of European production: it is only in the barbaric countries, we suppose, that laws of manufacture have any influence. This must be so after the world has attained a certain age, and we are only living on the conflicting results of the past. It is no less true in manufacture than in literature, religion, philosophy, politics, and we fear that we must say summarily, in all higher principles. We must abandon, such at least is our own melancholy conclusion, the attempt to enforce upon the European communities large and commanding principles. All that we can look for is for each of us in our several spheres to attempt by instalments to recover the separate fields of influence.

Now this is just what the *Ecclesiologist* and its labours have been directed to. The one object of our work has been, in a single application of it, to enforce a principle which is large enough, but which admits of a very condensed enunciation. We say that art and manufacture, a church or a chalice, should exhibit and embody reality; should have

a purpose and should show it; should ornament its construction but not conceal it: should simply pretend to be what it is and nothing else; should never mendaciously affect to be what it is not, or to have done what it has not attempted, or to have gone through processes which it has not passed through. There is not a single object of the million splendours and usefulnesses which we have seen at London or in Paris which cannot be compelled to pass before this judicial sentence. Its truthfulness or lack of it is its final verdict. And there is no *not proven* in such things. It is either a success or a failure. And if any of our readers desire to know why in the following notices we have so contemptuously or so emphatically awarded praise or blame, herein is our answer. Or again, should it be asked what have we to do with, or what we can know about, pipkins and ribbons, we say at once that our pursuits are of little worth, and our influence has been badly employed, if there is anything in material things in which skill and taste are engaged foreign from the legitimate bounds of our survey. It was with this object that we visited Paris, and with this principle that we have criticised.

As to the specialties of the Paris Exhibition there is a good deal with which to find fault. The material arrangement is vicious in the extreme. It affects scientific classification and fails in it, rather more egregiously than did the Hyde Park Exhibition. A very beautiful paper plan was produced a year ago, which upon examination was pronounced a vast improvement on the London classification. In no single particular that we can understand has it been carried out. The exhibition is an entire chaos, except in such particulars as we shall specify; and comparison is nearly impossible. We can neither compare country with country generally; nor again can we institute a comparison between French and English ironwork specifically. The arrangement is neither topographical nor scientific, but unhappily combines the vices of both. Raw and cooked, art and usefulness, the cheap and the dear, are, except in special instances of small contributions, such as that of Canada and Tunis, heaped together in unadmirable disorder. As it was promised, we expected to find the territorial character of the English Exhibition of 1851 abandoned. The desultory way in which the Parisian collection has been made will rather account for than justify the existing confusion. But even as regards the French department the same confusion reigns. We cannot even get the French jewellery, or the French cabinet-ware together. Eye and mind are alike distressed and harassed, and the powers of judgment impaired, by the incongruous juxtaposition of toys and altars, of bonbonnerie shouldering out photography or calicoes. Nor is this evil remedied by the triple appropriation of the building. The tedious "annex" does not confine itself to machinery; and the Exhibition proper admits everything, art, industry, science, and machinery. As to the annex, it seems regarded much as the moral attached to a fable; a disagreeable and tedious sermon marked out for avoidance.

Besides which, the divorce attempted between the Beaux Arts and Industry cannot be maintained. There are and must be secret and private meetings between the parties. The attempt to separate is



futile because unnatural. For example, why are the painted windows in the industrial department? And the result of this partial attempt at a severer classification, because applied in a fashion so arbitrary and with so very limited a scope, is annoyance. At any rate, there was some relief to the eye at Hyde Park. The statues and groups scattered about the nave harmonized with and relieved the general effect. At Paris there is monotony without scientific precision, and confusion without balance. The Beaux Arts, with its five thousand pictures and statues, of which at least four thousand nine hundred are beneath criticism, is probably the most extravagant and fatiguing monument of wasted time which the world has yet seen. Everything that has been said against our British collection, applies with increased severity to this collection. Not the least discrimination has been shown in selecting the pictures; and as far as we can judge, not a single rejection has been made. And they are hung anyhow, nohow; neither according to subject, school, artist, size, or purpose. Mr. A.'s sixteen pictures are scattered in sixteen places. Mr. B.'s huge historical acre is next to Mr. C.'s little *genre* canvass. Madonnas meet nymphs, and subjects from the Scriptures and Paul de Kock are hung together.

Descending to minor matters, we must also complain of the bad management of the *buffet* arrangements. Curiously enough the two countries have exchanged in this matter their peculiarities. Paris, the capital of *cafés* and all appliances of the table, has contrived to make the very worst provision for the material part of man:<sup>1</sup> while in Hyde Park, the England in which cookery and culinary comfort are unknown, except in the highest society, certainly produced refreshment rooms which were not open to a single objection.

We must not, however, part with the Paris Exhibition without offering the most complete testimony to the universal civility and liberality, both public and private, which opened every exhibition to the stranger. In our last number we showed what a rich field for ecclesiological study Paris presents: the Hotel de Clugny and Prince Soltikoff's superb collection alone would gratify and reward a visit. And, perhaps, our more solid regret in connection with the French Exhibition, is that some of our English artists who have made the most substantial advances in ecclesiological and ecclesiastical art, our Butterfields and Streets, Messrs. Keith, Potter, Wailes, Skidmore, Willis, and others, have not made the English ecclesiastical department so imposing as it ought to have been. Père Martin has, we think, shown the truer judgment in availing himself of this opportunity of forcing upon public attention the results of his studies and skill. It is as unwise as uncharitable to refuse to accept for our principles such chances as this Exhibition has offered. Besides we owe duties to the English revival, that is to the Church of England in these matters, which we ought not to be slow to fulfil.

But to our criticism: for the length of our article we can apologize with less confidence than for the confusion in our notices, which, after all, but faintly imitates that which pervades the Exhibition itself.

<sup>1</sup> We speak of the arrangements in the months of June and July.

## PALAIS DE L'INDUSTRIE.

## WOOD-CARVING.

IN this branch of ecclesiastical art France has not distinguished herself. The largest specimen of wood-carving, and the wildest absurdity in the whole Exhibition, is probably a gigantic pulpit carved in oak, which occupies a conspicuous position in the circular building. This is designed by the Abbé Choyer, who is styled "Director of an Establishment of Religious Decorators at Angers," and some of whose vagaries in another material we shall again meet in other departments of the Exhibition. Description is quite impossible. Suffice it to say that the actual pulpit, under an enormous canopy, is perched on the top of a huge mass of wood-work, masking two staircases, of which one represents (we imagine) the Law, and is shut up and ruinous, and the other the Gospel. Specimens of every style of art and design jostle each other in this congeries; some debased Pointed detail, mixed with bits of severe Christian sculpture, and all kinds of naturalistic ornaments;—legends, and symbols, and figures of all sizes interspersed among sham ruins and Renaissance parquetry! On one side are figures of Moses and Aaron, in attitudes of ennui, with the Tables of the Law thrown down, and the Paschal Lamb—as it were, put aside and superseded. On the other hand, against a *closed* door, is a large figure of our LORD with the legend *Ego sum Ostium*. Nothing could be much more objectionable in a church than this well-meant but preposterous extravagance, in which, nevertheless, the execution is by no means without merit.

M. Kreyenbielh, of Paris, is another exhibitor of wood-carving. Among his specimens is a canopied miserere-stall, for the church of Notre Dame, at Etampes, which is very fair. An oratory prie-dieu, with three statues in niches, is pretentious, and not badly carved, though the design is faulty, and the cusping in particular is without character. This artist has also imitated in wood the new chasse of S. Geneviève, in S. Etienne du Mont. Painted and gilt it looks exactly like a metal reliquary. The design is not purely Pointed, and the statuettes which ornament it are sentimentally imagined.

If M. Kreyenbielh has imitated metal in the last mentioned chasse, still more evidently has M. Romain Ouellery, of Rouen, imitated a stone idea in his chasse of S. Hippolyte. But the blame for this belongs to the architect who gave the design, by name M. Desmarest. The execution is of average merit, and the cost five thousand francs; but the design is that of a stone structure, of three bays, with open sides, standing on foliated arches; the roof, which is carved to represent scaled-tiles, being supported by heavy pedimented buttresses. This is a mistake. Some very commonplace carving, of which however (as is usual), the design is worse than the workmanship, is exhibited by M. Faure. This is, nevertheless, better than the specimens by M. Boitteux, of Epinal (Vosges), of his mechanical sculpture in wood, stone, and marble. This machine-cut work is just as insipid and feeble as the same sort of thing so common at home. But it is cheap, costing only 3½ francs a metre.

Our own country may be said to make no appearance at all in the art of wood-carving, which is the more to be regretted when we remember how many beautiful specimens the workshops of the late Mr. Rattee might have contributed. Mr. Crace indeed exhibits a Glastonbury chair, and a domestic Third-Pointed buffet—delicately carved in oak, with an overhanging canopy, of which the lower panels are gilded and coloured. If not actually the same as one of the sideboards which adorned the “Mediæval Court” of Hyde Park, this specimen shows no further progress in any way. It is set out with Mr. Hardman’s candlesticks, flower pots, dishes, &c. and has good locks and hinges; and there are also specimens of the well-known stuffs and papers executed from Pugin’s designs; but we look in vain for any sign of further vitality. Still it is vastly superior to a display of a somewhat similar kind made by M. Dulud of Paris. Mr. Crace’s specimens, and a very poor and coarse pseudo-Gothic case, enclosing an organ by Bevington, will give our neighbours but a mean idea of our English wood-carving. Still, in another line, Mr. Wallis, of Louth, who exhibits over again the exquisite birds and flowers which were so justly admired in 1851, has no competitor. Mr. Tweedy too has contributed some coarse but spirited figure and flower carving in the same style. We should be sorry to think that Mr. Wallis’s peculiar genius had not received encouragement enough to justify our hope of still greater achievements.

Holland and Belgium will certainly carry off the palm for wood-carving in the present competition.

MM. Goyers, of Louvain, exhibit an altar and altarpiece of oak, priced at five thousand francs. The carving seemed to us exceedingly rich and vigorous; and we regret that the design was less successful. In fact, the idea is almost domestic, and one is scarcely sure whether it is an altar or a buffet. The table of the altar, with richly moulded edge, projects upon clustered shafts, with panels and statuettes. The reredos has three compartments, of which the middle is higher than the sides, under elegant canopies. The design also embraces eight statues, on pedestals, under canopies, very freely and boldly carved; and of the mouldings, one containing bunches of grapes, though scarcely ecclesiastically treated, struck us as very able. The brackets and candlesticks, also of wood, are less suitable to the material, or to the general treatment of the altar.

M. Dumon, of Bruges, is still more successful in the exquisitely light and graceful carving of a “*dais de bois de chêne sculpté*,” put down in the catalogue, by an amusing misprint, as of the style of the fourth century. The subject is a figure of the Blessed Virgin holding the Infant Saviour, Who is standing on a globe. Over the group is an extraordinarily light and delicate square open canopy, supported on four shafts, and ending in an octagonal open spire. Below this is the fanciful arrangement of three angels in descending flight, who hold a crown suspended over the head of the Blessed Virgin. The conceit is not very happy; but the carving is first-rate. The price for this is six thousand francs.

M. L. Veneman, of Bois-le-Duc, is the exhibitor of a very large but

inelegant oak pulpit. It is square, with bas-reliefs in the panels of the sides, and, at the angles, figures of angels in niches. The stem is also square, with an angelic figure on each side; there is a square canopy, with a vulgar boss of a radiating glory, and a winding open staircase. The style is impure; having a general debased effect with much early-Pointed detail incongruously mixed; and the mouldings in particular are clumsy and ineffective. Still the attempt is praiseworthy. The cost is thirteen thousand francs; perhaps not much for so great a mass of carved oak.

MM. Cuypers and Holtzenberg, of Roermond, in the Low Countries, are responsible for another pulpit, superior to the one last described. Here the pulpit itself is hexagonal, and the stem and sounding-board are of the same shape. The work is unfinished, and a merely temporary spiral staircase is affixed. On the four sides which are seen, there are panels of the four Evangelists, with their emblems; and at each angle there is an angelic figure standing in a projecting niche. The upper part of the canopy contains a figure of our Lord in an attitude of benediction, which, though somewhat wanting in severity, is of great merit. We were much pleased with the modest and judicious way in which gilding and coloration have been partially introduced on some of the inner planes of the panelling, and among the delicate and beautiful oak-foliage of the capitals of the clustered shafts. And what distinguishes this fine work from any others in the Exhibition is the masterly avoidance of any special stone construction in the details, excepting perhaps to a limited extent in the canopy. The capacities and properties of the material have been most sedulously respected; and the artists have escaped the common fault of reproducing in wood ideas that are only suitable for stone. The design, perhaps, is a little over fanciful; but this is undoubtedly a fault on the right side.

A wooden altar, carved by M. Prang, of Munster, calls for little notice. It is very simple in its form, and is almost "Perpendicular" in its detail—in its buttresses and pinnacles and efflorescent canopies. The statuettes are poor, and the general effect tame and spiritless.

We mentioned before the pseudo-Pointed organ-case sent by an English manufacturer. This, however, is excellent compared with a sham painted Gothic case, in which appears an "Orgue Fonocromique" invented by Sig. Gio. Batta de Lorenzi, of Vicenza. It is to be hoped that this gentleman's "coloured sounds" are more successful than his coloured sound-box. The best organ-case is one, of almost Middle-Pointed style, by MM. Merklin Schutze and Co., of Brussels. A book-case, of the basest Gothic and of poor workmanship, bears the name of M. Hansem, of Copenhagen.

The article 1649, by M. Raible, of Vienna, shows an elegant cabinet of ebony and silver, a composition which we mention, because it might as regards material give a hint to ecclesiastical design. The same may be said of another work of Austrian cabinet ware, a large *prie dieu*, shown by Stammer and Breul of Vienna: its detail is worthless, but the wooden mosaic, so elaborate that it is said to consist of 2,500,000 pieces, throws into the shade our boasted elaborate exiguities of Tunbridge ware.

## CARVING IN STONE AND TERRA COTTA.

It is surprising how few specimens of stone or marble carving the Exhibition contains. We observed a *Benitier* in white marble by M. Rougemont, priced at four thousand francs; in which even the beauty of the material did not atone for the clumsy workmanship and the atrocious pseudo-Pointed design.

For the new church at Vaugirard, in the suburbs of Paris, which we described in the last *Ecclesiologist*, is exhibited a marble altar. It is Romanesque, of a fashion like the church in feeling, panelled in an arcade of seven with the crucifix in the centre. The superstructure is of two wide stages, and the tabernacle is composed of a feudal castle, which being rather heavy is playfully relieved at the angle turrets by a huge daisy, which supposing the relative proportions between castle and vegetable to have been preserved, must represent an herbaceous monster at least seventy feet high.

A marble altar of Laboiner aîné of Bordeaux is very moderate in conception. The front shows a bas relief of the death of the Virgin: a stepped superaltar and tabernacle of heavy pointed work, as in the former work, grows into a battlemented cover. This is the normal conception of the French altar. The footpace, or rather pavement, is a weak tessellation of faint coloured stones, diapered into a flowered pattern, without vigour or depth of colour.

A marble altar, by l'Abbé Choyer, invites or perhaps challenges criticism. It is intitled "Hommage de tous les siècles à la Sainte Vierge," and is designed and dedicated to the Immaculate Conception for the Church of Montagne (Orne). It is described in a pamphlet which informs us, among other novelties, that S. Cyril and S. Ambrose have written whole volumes on the doctrine which the altar symbolizes. The front is a bas relief which curiously enough illustrates the France of the occasion, as they would say. To use the Abbé's own account of his own performance:—All the Apostles, doctors, and saints with one accord, on one side, are saluting the new dogma, while on the other "the Prince, to whom we owe the salvation of France, is gathering his fleets and armies under the protecting ægis of Mary." The tabernacle and details are ordinary, and not so grotesque as the pulpit furnished by this gentleman, to which we have already alluded.

In some respects this Abbé Choyer is the ecclesiastical hero of the exhibition. He exhibits another marble altar front for a church in Bordeaux, of wonderful spirit and absurdity. (It is for purposes of comparison that we detach this performance from its proper place in stone-work.) It is a sort of Jesse, our Lord representing the saying, "I am the Vine," and the twelve Apostles are budding and fruiting into busts, among the branches and clusters of ripe grapes, which are executed with singular fidelity and skill. The undercutting and mechanical execution are beautiful. The Abbé's playful genius has given itself full scope in the shrubbery work of his Vine. It constitutes a perfect *bestiarium*, as they would have said in old times. It is alive with, as Sternhold and Hopkins say,

"Birds of wing,  
And things creeping."

Snails, caterpillars, butterflies, blind worms, newts, robins, wrens, and a mouse gnawing at the branches, exhibit an amusing but absurd museum of emblem and fact, symbolical and naturalistic.

An Englishman, Mr. H. George,—connected, we believe, with some of the Caen Stone Quarries—is the largest exhibitor of carved stonework. His chief specimen is an altar and reredos, intended for a Roman Catholic church. The former has, in its panels, nicely carved groups of the Annunciation, Nativity, and Assumption, with angels bearing censers between. There is a low stone superaltar, and the reredos, which is square, contains a pleasing figure, severely designed and carefully executed, of the Blessed Virgin, with crossed arms, standing on the moon and a serpent, while four attendant angels bear legends and the emblems of the rose and the tower. Equally pretty is a small Pointed doorway also in Caen stone by the same exhibitor. It has a trefoil-headed tympanum, under a richly-flowered arch-head; the tympanum has a bas-relief of the resurrection, mystically treated.

The Prussian department contains, at the west end of the central nave of the palace, a number of boldly carved details—niche-heads, crockets, and pinnacles—cut out of a coarse oolitic stone, from the cathedral of Cologne. These are exhibited by Herr Zwirner. Together with these are displayed some very noble photographic views of the present state of the restoration there in progress.

It is certainly strange that in these few notices we have exhausted the stone-carving of the Palace of Industry.

On the other hand we observe a great increase of manufactures of Terra Cotta for architectural purposes, and we only regret that the more frequent use of this material has not been accompanied by a purer and more advanced treatment. M. Debay, of Paris, has a great show of commonplace specimens. Among them appears an altar, of Flamboyant design, in which the ornament is feeble and excessive. The mensa overhangs an over-elaborate panelled front, with niched figures in exaggerated attitudes. We have always thought that, while terra cotta can be most legitimately employed in producing mouldings and mechanical details in general; it is a mistake to use it for the infinite multiplication of the same effigy. All vigour, and all variety, and all freshness, will speedily disappear if no place is left for the skill and labour of the individual artist. Above his altar M. Debay has a panelled superaltar, and a tabernacle ending in a pinnacle with an adoring angel on each side. The other ecclesiastical works among his specimens are altar-rails and angelic figures on pedestals, for the decoration of sanctuaries. There is nothing to praise in these manufactures.

A M. Follet, of Paris, has some much more vigorous terra-cotta works, but unfortunately not in the Pointed style.

Another manufacturer, M. Garnard, of Paris, may be mentioned as having executed some not unsatisfactory statues, and some architectural details of various styles.

The most ambitious, and on the whole the most successful (we think) of the workers in terra cotta, are the MM. Virebent, of Toulouse. They show specimens of all kinds and styles of art, and advertise themselves as prepared to undertake the restorations of any build-

ing. A large terra-cotta angel, polychromatized all over, is made to carry a label inscribed with the words "*La Renaissance de l'Architecture Chrétienne dans les Provinces.*" The most striking specimen is a huge Romanesque portal, with effigies, &c. complete, copied from an existing specimen, and produced for not more than three thousand five hundred francs. We observed also a small model of one of the Romanesque churches of the South of France, and a coloured statue of the Blessed Virgin.

#### CERAMIC MANUFACTURES.

Of other countries, we may notice M. Miesbach, of Vienna, as exhibiting some able terra-cotta works, including a fountain, some statues, and a few bold, but not very pure, architectural details. None of them, however, are of the Gothic style.

Larsen's terra-cotta font, from Copenhagen, we mistook for a *jardinière*.

The "*Fabrique de poterie de terre cuite de Wagram*" exhibits specimens and drawings of a terra-cotta church, built at Alt-Leichenfeld. It is of late Pointed style with circular windows—a form, by the way, peculiarly suitable for terra cotta,—but not a whit better than Mr. E. Sharpe's terra-cotta church, the model of which was so conspicuous at Hyde Park. Some Renaissance details from the same manufactory deserve praise for great force and boldness; and in not a few, some colour is introduced, though both coarsely and timidly. Here, as in other cases, we were struck with the circumstance that the terra-cotta workers seem perversely fond of choosing objects peculiarly unsuited to their material;—either too small and refined, for which the coarse structure and the blunt edges of the clay are unfitted, or so ambitious in style and scale, that the mind requires the solidity of stone itself rather than its unsuccessful imitation.

The use of hollow bricks would seem to be much more widely introduced in France than with us. We noticed some of a coarse but serviceable-looking character, exhibited by MM. Borie and Co., of Paris.

Encaustic tiles are nearly unknown to France; and in this branch of decorative art Messrs. Minton and Co. have no competitors in the Exhibition. They are unrivalled indeed in their ceramic display as a whole. While admiring their singularly beautiful revivals of Majolica, Faenza, Palissy ware, &c. we could not but regret that an imitation of the Luca della Robbia school had not been attempted by them. After their success in so many different styles, there could be no doubt of the mechanical success of such a revival, if only artists could be found competent to design works of so high an aim. We were not struck with any special improvement in those of Mr. Minton's manufactures which are more particularly intended for architectural decoration.

The great advances made in the reproduction of Majolica and Faenza, and Palissy ware, both by Minton, and Copeland and Chamberlain among ourselves, and in the several continental manufactories, make us regret that for ecclesiastical purposes these are not more used. The few attempts which have been made among ourselves, as at Stoke Newington,

are not happy. But there is no reason that our walls and sanctuaries should not be lined with works equal to those of Della Robbia and the best Sèvres. We say the *best* Sèvres because the only ecclesiastical adaptation of this famous ware is sufficiently unhappy. It consists of a gigantic porcelain font, without a base, with all manner of emblems, legends, diapers, symbols, cherubs, and flowers in the most frightful confusion. We shall not be content with the uses of English pottery, certainly one of our specialties, until Etruria and Worcester cover our church walls and decorate our sanctuaries. We cannot understand how it is that our artists do not more freely avail themselves of the capabilities of porcelain. The lessons to be learned from Spain and Italy seem quite thrown away upon us. The French Exhibition shows in a dozen competing establishments that there is not a peculiarity of the best achievements in porcelain but may be reproduced as easily in Northern Italy as in Worcestershire. Now what decoration so chaste, so permanent in colour, so easily cleaned, so capable of correct design as a panel of mosaic porcelain for a retable, or chapel, or sanctuary lining? What admirable cornices, what sumptuous panelling, what delicate oielings could we imagine! Why do we restrict Mr. Minton to our floors?

A Florentine majolica from the factory of the Marquis Genori is much to be commended. It is an entire and successful reproduction of this fine manufacture. Freppa is the artist, but the Marquis is the designer.

In asphalte mosaic of colours,—we hardly know what the composition is,—Baudoinier Frères are bolder and broader in their treatment than the pavement designed by Père Martin for the shrine of S. Geneviève, which we recently described.

#### WORKS IN METAL.

It was to be expected that in this department of art the Paris Exhibition would be a great success. It is not so. In spite of the amazing advantages which France possesses in its school of bronziasts, achieving perhaps at the present moment the highest artistic triumphs of European art, we cannot trace a great improvement in Paris on the British Exhibition. The cast iron work is much the same as it was, and as perhaps it must remain. Is it too much to hope that in a manufacture which so easily and readily admits of tolerable details and a certain amount of correct effect, that the diviner touches of the living artist will ever be added? In fact, to point up cast metal work is an absurdity. We must be content with the existing stunted mediocrity in cast work, beyond which it is (we fear) impossible for it to advance. All that we can expect from the present descendants of Tubal-cain is in those more delicate works which admit of hand manufacture. The patient manipulation of hammer and file, and pincers and chisel, makes the working of wrought iron in a very unsatisfactory material extremely dear. We are not therefore much surprised that with all its capabilities, wrought iron has not won upon public approval. It is hardly to be expected. For exterior work in such a climate as that of Northern Europe, wrought iron, if delicate, very soon perishes, or to preserve it, must be coated with paint to the irretrievable destruction of its character; while, for interior purposes, where metal may be employed, the



poverty of the material is against its successful application. We look therefore rather to the more precious metals, copper and brass, for ecclesiastical use in screens and grilles. We observe, chiefly in domestic work, a good treatment of polished steel, copper and brass in combination. We see no reason why what tells so well in fire grates should not be attempted in screens. In the more delicate metal work we think more ecclesiastical use might be made of that charming material oxydized silver, which, by its natural light and shade, gets rid of the inherent defect of polished metal. Mr. Keith and Mr. Skidmore again might apply to their several manufactures the invaluable niello work, which is at Paris, as at London, only to be seen in perfection in the Tunisian and Indian collections. We may observe, in parenthesis, that in mere beauty of form the Continent is far above England in its ordinary metal work. The *pot à feu*, and the common brass skillets of Germany and France, and the water buckets of metal, often purchasable for a shilling or two, are such as in shape and truthfulness of design are unknown in England. Our expectations of the capabilities of zinc have been disappointed; its fatal facilities of execution are against it. The dull colour of zinc invites paint and imitation; and in every quarter of the Exhibition this lurid fabric reproduces itself in the most unexpected shapes. The *Vieille Montagne Company* are at the head of this manufacture; and statues of queens and kings, looking as people only look after a course of iodine or the more metallic forms of jaundice, greet one in every direction.

From Lyon we remarked; in an assemblage of ecclesiastical iron work under the names of Lanfrey and Baud, an elaborate lettern at the cost of 200 francs; a pair of standing candlesticks, 155 francs; an elaborate altar, super-altar, cross and tabernacle, with tolerable paintings, for 1000 francs. A set of stations, fourteen in number, are priced at 1000 to 1200 francs. A pulpit with the four doctors and angels, and all of at least creditable feeling, is marked 1600 francs. We mention this because among ourselves the same sort of fittings in the vilest deal would cost as much.

In the annex, No. 900, by M. Ganz, of Ofen Bude, in Hungary, we observe a street lamp, Flamboyant and foliaged, and better in conception than execution.

M. Garnier, of Lyon, shows a stupendous church candlestick of tolerable character.

The most grotesque metal work is furnished by our compatriot, Mr. Hood, of Thames Street. Some *moyen age* stable racks are especially reprehensible.

A very elaborate warming apparatus, at work at the Tuileries, and exhibited under the sonorous title of the *Système Gervais : Chauffage à double état*, i.e., a combination of air and water,

Ἐυνώμοσαν γὰρ ὄντες ἑχθιστοὶ τὸ πρὶν  
Πῦρ καὶ θάλασσα,

we were unable to appreciate; for the weather, in a Parisian July, is not exactly such as to test a warming apparatus. This reminds us that attempts not very successful, we think, are introduced in the Exhibition to improve upon the porcelain stoves. We should

suggest to Mr. Minton a developement, for continental purposes, of his beautiful tiles.

In the Rotonde, M. Brochon, of the Faubourg S. Denis, shows some inferior iron letterns and candlesticks: the former are priced at 250 francs. Ducel shows some standing candelabra of very inferior work, coarse and heavy. Forde Martin has some iron grilles and tracery, which are better. Thoumin has a collection of stamped brass for *appliqué* work, of about the same character as our coffin furniture.

As usual Barbedienne bears the palm among the bronzists. His specialty is an elaborate composition of wood and bronze, representing Michael Angelo's Night. We do not think it happy, or that metal properly reduces the stone idea. In bronze the lower depth has been sounded by M. Sorel, and the lowest by Villemens and Lethimonier.

A pair of black iron gates, of common iron, for fr. 528, are as bad and dear as in England.

Bachelet, 5047, exhibits a vast metal altar, for the Cathedral of Clermont. It is designed by Viollet le Duc, and looks better in the drawing than in fact. It is stony in design, and only slightly reproduces what was not worth reproducing, the barbaric splendour of the famous Palo d'oro from Basle, which may be seen as perhaps the treasure of that treasury of Christian art the Hotel de Clugny, for which it has recently been acquired, having some years ago unsuccessfully sought a purchaser in England. M. Viollet le Duc has not done himself justice in this work; it exhibits a mixture of styles ranging from Byzantine to Flamboyant. Nor does the mixture stop here; some of the work is *repoussé*, some only cast. The feeling is monotonous, though variety is aimed at by the introduction of jewels. It lacks colour and enamel, and the diapers are weak. But altogether structurally it is imposing, and fairly enough represents the sort of furniture that the modern practice requires. The use of Benediction is creating a revolution in the Instrumenta altaris. We now have an altar supporting a closed tabernacle, surmounted by an open baldachin, canoping over the monstrance, which again soars up into pinnacles and turrets. In short, the present French altar affects to combine the moveable monstrance, and ciborium, the Spanish metallic *custodia*, the German *Sakrament Haus*, and the Italian baldachin; in other words, the handicraft of the goldsmith, stone carver, and textilist in one. The attempt is generally a failure. It is most successfully grappled with in 5039, a work which on the whole we pronounce to be the artistic triumph of the whole exhibition, and certainly the most beautiful work of Christian art executed in our times. This is a metal altar, in pure Byzantine style, for the church of S. Martin at Lyon, designed by Questel, and executed by the famous Poussielgue-Rusand. It consists of a frontal representing in an arcade our Lord in majesty, flanked by the ancient saints, Abel, Abraham, Melchizedec, and Aaron, a tabernacle and retable with mosaics and enamels. The shafts of the arcade, in alternate couples ornamented with spirals and palm leaves, and the tabernacle, are delicately jewelled and embedded with mosaics. The superaltar is furnished with six candlesticks, and the general design is, as in M. Viollet le Duc's, that of a

tabernacle and canopy. Every portion of this lovely work is executed in the purest and most delicate style. The enamels are especially delicate and complete; the nimbus of our Lord, with its thread work and fine piercings, may be specified as an entire gem of delicate design and execution. There is a charming group of angels who hang a rosary about the baldachin, and the monstrance is of the most correct shape and admirable work. Père Martin, we believe, furnished the details; but his instructions must have been departed from in the execution of the standard candlesticks, which are contained in the enclosure, and being coarse and heavy detract from the exquisite beauty of this design, which is otherwise complete in all its parts. The sides in *repoussé* work represent the antitypes of the Christian Sacrifice, viz., the Brazen Serpent, Samson, the Altar of Burnt Offering, the seven-branched Candlestick, and Table of Shew Bread. Both in this work and its rival, M. Viollet le Duc's, the back of the altar, an impossibility with our flat east ends, serves for a credence, and the contrast between the beautiful table of M. Questel's altar on its four detached shafts, and the flat metal box at the back of M. Viollet le Duc's is striking.

From Austria, MM. Gottschalk and Lindsted, of Vienna, show a frightful zinc font, hexagonal in plan, with *amorini* doing duty as angels for the shaft. The bowl is a shallow pan of about an inch deep, with a velvet cover.

In metal work England is quite unrepresented—with the exception of the metal candlesticks, &c. mentioned before, as contributed by Mr. Hardman to Mr. Crace's sideboard. That Mr. Potter and Mr. Skidmore should have sent none of their ecclesiastical works to Paris is on all accounts to be regretted.

More successful than any works of the Vieille Montagne company are the ingenious zinc-castings of M. Diebitsch, of Berlin. In particular this manufacturer has imitated in zinc the Arabesque and details of the Alhambra, and he has enriched them with colour and gilding according to the original. The intention of course is to line walls with them, and they would probably be much cheaper than pottery.

Liège furnishes two exhibitors of church metal work. MM. Philip and Co., make a display which would have curiously rivalled Mr. Potter's works, had the latter been well enough advised to have sent any of his works to Paris. We noticed a very good brass eagle-lettern, three standard-candlesticks of different sizes, some altar-candlesticks, and a corona lucis, besides the works in the precious metals noticed elsewhere. The corona is elegant, and relieved by blazoned shields; the legend *Christus est lux* is repeated on a blue ground. In all these works the designs are correct and suitable, resembling the works by Mr. Potter rather than the more graceful products of Mr. Hardman or Mr. Skidmore. The workmanship is excellent, and the price probably a song compared to the English charges with which we are so familiar. We should certainly recommend church builders to go to Liège for metal work.

The other Liège exhibitor, M. Dehin, has not much to boast of, either in workmanship or design. He sends an hexagonal water-vat,

of the old shape, a small standard-candlestick, and a double brass desk.

Church bells are exhibited by Mr. Murphy and Mr. Hodges, both of Dublin, and Mr. Baker of London. The latter sends a model of the bell-cradle, &c.

Some steel bells—cheap, and certainly having a good tone—are exhibited by the Société Anonyme des Mines et Fonderies d'acier. They are cast at Bochum, in Westphalia.

#### WORKS IN THE PRECIOUS METALS.

Thiéry's church plate, though cast, is from correct models; his cruets are good; a monstrance poor; a pastoral staff correctly copied from an ancient example.

Gerbaud sends some tawdry mock jewellery crowns for statues of the Madonna.

Poussielgue-Rusand's church plate shows that, when working apart from the Abbé Martin's inspiration, his own knowledge is not to be trusted. A pair of enamelled cruets are his *chef d'œuvre*. French art rather eschews our chalice with the hemispherical bowl, and as is well known to our own archaeologists though apparently not to Mr. Keith, there are many ancient examples of the more elongated form. In this artist's collection we observed a pax which was poor; a crown, jewelled, was fine; a pair of censers very commonplace; and the question suggests itself how it is that the thurible, an article so beautiful in itself, is made so little of?

Marrel has some very correct pastoral staves.

Favien and Neveux, of Lyon, send perhaps the worst church plate in the Exhibition.

Base metal monstrances, with copper glories, are sent by MM. Desjardins all the way from Lyon. Triouillier's church plate is mediocre, but his enamelling, which affects miniature subjects, is very fair. His aim, however, is the Renaissance.

Bachelet must be particularized as being almost the solitary failure among French enamellists. We wish that we could compliment M. Viollet le Duc on his pectoral crosses and pontifical ring; but *amicus Plato*, &c.

Rudolphi has imitated and successfully, what were not worth imitating, the early and barbarous coarse Byzantine enamels. If people want them by all means let them go to the Prince Soltikoff's unrivalled collection; we do not want them reproduced or Stonehenges rebuilt. At the same time with this formidable abatement of their value, we must very highly commend Rudolphi's collection. His inlaid and jewelled work is correct, elaborate and pure. The richness of it is surprising. We may particularize a vase adorned with lapis lazuli, enamelled miniatures, oxydized silver and jewels are profusely introduced and delicately worked. This fine work we thought cheap at 5000 francs, and all that is wanted to this artist's collection to make it the gem of its department is the application of all this sumptuous material and conscientious execution to a better style of art.

Froment-Meurice displays a cabinet of his exquisite jewellery, in which however the design is scarcely in any case commendable. We recom-

mend to the imitation of our English goldsmiths the superior and delicate execution of the French artists. After all our attempts, we are bound to say that English enamels have yet to be executed: that dead gold and silver are yet scarcely used, and that diapering and damascening of metal on metal are as carefully avoided by English artists as by heraldry itself. We want the material and skill, while France too often lacks the archæological knowledge of detail in the reproduction of *moyen age* metal work. Witness in this collection a pastoral staff executed for the Bishop of Amiens which is as bad as can be. So is M. Villemont's altar of brass and marble of contemptible renaissance, which is coarse and vulgar.

Lemoine of Paris, exhibits a crown, intended for the famous, or notorious, Nôtre Dame de la Salette. It is composed of alternate roses and stars in jewels, but the effect is rather of the boudoir than the sanctuary.

Lecointe, a fashionable jeweller in the Place Vendome, has a set of cruets, a chalice, and pix, jewelled richly, but of inferior design.

Of foreign artists in church plate MM. Rentrop and Künne of Altena in Westphalia, show some chalices and monstrances, which are equal to those of Messrs. Savory, coarsely cast and ignorantly designed. MM. Sy and Wagner of Berlin ditto. MM. Vollgold and Son ditto. A huge book cover for the Rhineland Album presented to the potentate whose usual books are said to be bottles, his most Bibulous Majesty of Prussia, found many admirers, among which we do not number ourselves. Kriacher exhibits a very ugly monstrence, but the head of a processional cross of his workmanship, though cast, is better.

Spain sends no silver work equal to the huge Mexican *custodia* exhibited in Hyde Park. An elaborate and over-done processional cross, some processional staves, and a pastoral staff, are as bad as can be. The days of Juan d'Arphe have disappeared. In the Spanish chalices and in all the staves, the knobs are invariably absent. A chalice, encircled with diamonds, from its material has a sumptuous look.

A model of a monstrence executed for Mexico, the original of which is solid gold, and weighs eight kilogrammes, and richly embossed with rubies, emeralds, and diamonds, only makes us regret that Rouvenet of Paris did not spend better workmanship on it.

Philip of Liège has some silver chalices, and a monstrence, which are correct in shape. The chalice is of a size fitted for a large congregation.

Watlé of Antwerp exhibits a very bad Renaissance chalice in dead silver; but we think this material might very well be attended to by English artists in metal.

#### BOOKBINDING.

The best designs in bookbinding seemed to us those by M. Simier, and Despierres, of Paris, and Mr. Riviere, of London.

That also by Lenègre, is to be commended. The latter is superior but not equal to our Riviere. Gruel-Engelmann introduces and successfully enamels into his binding. He also sends some ivory book covers in the ancient style; he is also successful in some covers of carved wood, of which the execution is far too delicate for the purpose.

## TEXTILE FABRICS AND EMBROIDERY.

In this subsidiary branch of religious decorative art, there are signs of a considerable and wide-spread improvement. Indeed it is surprising and most satisfactory to see how many of the stuffs, &c., from Lyon are carefully designed in conformity with the proper rules of preparing patterns for the loom. Not but that there are very many examples as bad as any we have seen; still a knowledge of truer principles seems to be surely but slowly making its way. M. Vanel, of Lyon, exhibits some woven tissues both of good and bad design. His good designs affect, we think, too much of a Byzantine character. MM. Le Mire, père et fils, of the same city, have none but good designs, and the embroidery of some vestments shown by them is excellent. M. Grataloup, of Lyon, has some well-designed stuffs; but a cope shown by him is bad in all ways. MM. Grand, frères, have attempted most praiseworthy to weave from better patterns; but their designer has but little merit or originality. One or two good patterns are to be found among the woven fabrics of M. Arnaud-Gaidan. M. Segnier-Teulon, of Nîmes, must be much commended for his excellent imitation of oriental silks, both in colour and design. MM. Bouvard and Lançon, of Lyon, exhibit one particularly good tissue; but a chasuble bearing their name is just what was common before any improvement began in this branch of art. The same criticism exactly must be adjudged to M. Solichon, of Lyon. Progress is also seen in the silk fabrics by M. Sangouard, of Paris; and, in fact, this whole class of manufactures seems in a hopeful state as to design. Even lacework has felt the influence of improvement; and MM. Guibout and Co., who exhibit some of the least satisfactory specimens, deserve notice for some other creditable productions.

In shawl work we remarked a banner of the Virgin and a canopy, curious not so much for its success as an indication that all modern fabrics are capable of an ecclesiastical application. Indeed shawl work seems susceptible, under the plastic influences of French taste, to be capable of any and every use. In the political line we remarked an egregious shawl, decorated with portraits of the Emperor and Empress, our Queen and her husband, exhibited by Meymer of the Rue de la Paix, which must have a very queer effect on a lady's back.

The famous Mulhausen manufactory shows a large and complete collection of studies from natural flowers and leaves, to be conventionalized for textile work. Have our schools of design yet succeeded in impressing such necessities on the Manchester manufacturers? The present aspect of the Exhibition leads us to the conviction that such has not been done. In all textile fabrics the Continent has advanced, and England has stood still, since 1851. We say this from a careful comparison and recollection of the various collections in silk, woollen, cotton, velvet, and all sorts of printed and woven fabrics. Every year displays an advance abroad: in England we have made *an* advance, but we show no annual growth.

The cheap Swiss textile fabrics with Indian patterns from Zurich are to be mentioned with praise.

The religious banners, exhibiting so large a field for embroidery, are invariable failures. They are all coarsely painted.

Tournay has not abandoned a single vice in carpets, with the exception of a single coarse imitation of Smyrna. Lapworth's Wilton and Watson and Bell's Axminster are the best. The Kidderminster productions are all bad. Lapworth's Axminster is excellent in intention, but only reproduces an exaggerated shawl; one misses the geometrical and formal *pose* of what is suited for the floor.

The Gobelin work is just as annoying as it was in London, combining the highest excellence and the most depraved and abominable taste. It is to an ecclesiologist perhaps the most irritating part of the Exhibition. On one side one sees the most delightful results—the dead *CHRIST* of Philip of Champagne, copied with the most admirable fidelity; Raffaele's cartoons and the Madonna of the Fish, reproduced with exquisite power; and on the other we have those chaste designs, so popular among our "West End furnishers," in which a pine-tree gorgeously effloresces into hollyhocks, and a rose-bush, with airy caprices, grows out of a composition of a fountain, a Gothic arcade, and a naked young woman. We single MM. Flagrin frères, of Nîmes, for especial reprobation. Akin to tapestry come carpets and woven works. In the former we observe no improvement. Good and bad are equally mixed together. It is just Hyde Park over again. The same manufacturer produces what is admirable and what is abominable. He makes for the market. The Masulipatam, and Indian, and African wares, as usual, bear the palm: but both the Manchester and continental fabrics often successfully reproduce their design. The oriental feeling and flat treatment, the subdued coloration and delicate harmony of ornament, are fairly grasped: and Messrs. Watson and Bell, and others exhibit carpets quite as good as those of Lahore, and by the side of them some quite as bad as those of 1820. The student of French politics may admire an ambitious and significant carpet, dedicated to the Napoleonic emblems, in which a priest appears complacently to tread on the Empire, the Papacy, and Almighty God at once. Castier fils exhibits the worst carpets in the Exhibition, always excepting, which bear away the palm of atrocity, John Bright's "tapestry carpets."

Of those who exhibit exclusively church vestments and ornaments made up, one of the best is M. André Kreichgauer, of Paris. His works comprise copes, mitres, stoles, and chasubles; the latter of the ancient cut, very beautifully wrought and jewelled, and very pure in design and harmonious in colour, but somewhat too archaic. Equally good, if not better, are the vestments exhibited by M. Hubert Ménage, of the Rue d'Enfer, Paris. In this case the designs were drawn by the skilful and learned hand of Père Martin, the editor of the interesting serial, full of beautiful patterns of ecclesiastical stuffs, called the *Album de Broderie Religieuse*. In some specimens in this case the charming heads of Fra Angelico are worked with more than Miss Linwood's skill. A stole of gold embroidery powdered with jewels and two mitres, are to be commended in this collection, and are admirable reproductions of ancient needlework. The specimens in-

clude a mitre, stoles, a chasuble, and a cope, all of great beauty and richness; the latter being quite remarkable for the really fine figures which are embroidered under niches in the orfrees. There are also various detached figures equally good. Another embroiderer, M. Biais aîné, who exhibits on his own account some exceedingly wretched vestments, has worked, from M. Viollet le Duc's designs, a most elegant and beautiful chasuble of the thirteenth century. M. Limal Boutron is equally eclectic, having some very good chasubles and mitres, and some as bad as can be. But M. Morgat, of Paris, is wholly bad, and M. Dubus, also of Paris, is *facile pessimus*. Both these seem never to have heard of any kind of improvement in their art.

M. Quinet is an inferior workman: but he has been influenced by the right style; the shape of his vestments is atrocious.

M. Gereboul has some useful stuffs, which would do very well to import, of a rich silk thread, good in character, and manageable in price. Lemoine's embroidery is of the worst and vulgarest Belgian taste.

Among the vestments, we observed some of "flexible silk for missionaries"; among ourselves we used to hear of "the autocrematic gown"; the inventor of which word deserved the fate to which he condemned the garment.

The Belgian exhibitor, M. Van Halle, of Brussels, whose abominations at the Crystal Palace of 1851 will not have been forgotten, has in 1855 outdone his former self. Not content with giving the names of various saints to the lay figures on which he hangs his vestments, he now has the irreverence to set up a figure in the middle of his case to represent our Blessed Lord Himself. Here there is no pretence or attempt at art; the figure is simply used as a dummy to show off M. Van Halle's copes and stoles, &c.; and the patterns, and workmanship, and all are of the most pronounced rococo kind. An affiche—we forget whether it is appended to our Lord's figure—tells us that the complete suit costs 10,000 francs. Around there are other figures, all vested, and labelled S. Charles Borromeo, Fénelon, S. Francis de Sales, Bossuet, and Sibour. But there is not the slightest attempt to assign to each the characteristic style of vestment, or workmanship, of his epoch. M. Van Halle seems to have had some scheme for arranging his figures, of which either the space allowed, or the good taste of the Commissioners, hindered the fulfilment. As it is, we believe each costume is periodically changed. This case of embroidery is a disgrace to the Exhibition.

M. Melotte, also of Brussels, exhibits a religious banner, lozenge-shaped, suspended by one of its angles from its pole, in which while the general embroidery is unimproved, the gold diaper is better than usual. Madame Denis, of Brussels, shows a very vulgar cope in the worst possible style. This, it seems, has been bought for the church of Nôtre Dame des Victoires of Paris. *Similia similibus*.

An exhibitor from the free town of Frankfort-on-Maine has sent a screen with appliqué work, of a rather good and pure design. The subject is the arms of England and France united, with angels and legends. The angels however might have been better drawn.



From Spain we have, by M. Camps, of Barcelona, some embroidery on silk of the old sort, although even here a better brocade has been attempted. We observed in this case a rather curious thing; a full chasuble, cut almost in the ancient form, had a "fiddle-pattern" ornamentation embroidered back and front!

One worsted-work exhibitor, M. Helbronner, of Paris, has avoided the errors of shading and relief in a screen, emblematical of the "alliance."

#### STAINED GLASS.

In this important department of the Exhibition there are numerous exhibitors, especially from the French Empire: and the specimens are well displayed in the square staircase "pavillons" at the four angles, and in the middle of the longer sides, of the Palais de l'Industrie. But we regret to say that the art appears to have made no substantial advances since 1851.

M. Audouynaud, of Périgueux, attempts nothing higher than enamel subjects, in which he is not particularly successful.

M. Bouvières, of Paris, exhibits a window in the style of the sixteenth century. There are three figures, the Blessed Virgin holding the Holy Child, between S. Cecilia and S. Luke, all under debased canopies. The drawing is affected, and the shading excessive; but the tinctures are good.

M. Bruin, aîné, of Paris, shows the variety of his skill by a monstrous window made up of specimens of nine different schools of glass painting, ranging from the most archaic style of all to the most modern, including landscapes done in enamel, and a representation of aerial perspective with a highly-coloured balloon soaring among clouds. Nothing is worse than this among all the specimens exhibited.

M. Didron, aîné, of Paris, has not confined himself to one particular school. Of his five specimens the first is a lancet window filled with medallion glass of the first age. It seemed to us—though archæologically correct—needlessly archaic, and to be somewhat inharmonious in colour. The next window is of the more developed Pointed style, of two lights, with a circle in the head. The glass is meant to be of the style of the thirteenth century: the subjects are rather disagreeable. In one light is the figure of Lazarus in his shroud; in the other, the figure of the daughter of Jairus: in the circle, very unsuitably, is an archaic figure of an armed man on horseback. This window has but little beauty, but seems an undeniable reproduction of the effect of the particular style. In his third specimen, M. Didron has committed himself to a quite naturalistic style; the subjects are secular, the figures over-crowded, and the colour glaring and unrelieved. The next window is not, we sincerely hope, M. Didron's idea of "the style of the future." It is a large round-headed light, in a queerly mixed style. The chief central figure is one of the Blessed Virgin, in a standing attitude, with her Divine Child in her arms, executed in the Munich fashion, but without the elegance and brightness peculiar to it. The border is a broad string of medallions, with naturalistic drawing, enamelled on white glass, which is made a kind of grisaille by a coloured flowing pattern of the

earliest period. The result of these combinations is not happy. M. Didron's fifth specimen is a square window of the Flemish style, and the Renaissance period,—a group in shaded grey tints and a landscape background. We are, we must confess, a little disappointed that M. Didron, who professes so much knowledge of stained glass, should be content with mere imitation of the older styles, including their defects.

M. Gerente has only one work in the Palais de l'Industrie,—a Pointed window of three trefoiled lights with three trefoils in the head. This late architectural framework required, we think, a later style of glass than the artist has given. He has filled each light with four medallions, of scenes from our Lord's life, with a blue background relieved by very pretty foliage, and with no representation of architectural tracery or canopies. The trefoils in the head are filled with deep-coloured foliage. The whole is archaic, the prevailing fault of M. Gerente's works, and is artificially "dirtied," but has the charm, never absent from this artist's glass, of a most pleasing harmony of coloration.

Two windows, made up of specimens of various styles, bear the name of M. Lusson. The one contains a grisaille with subject medallions, wanting life and light,—another grisaille with coloured bands, which is sufficiently good; a figure of S. Catherine in an architectural niche, over-shaded, and unskilfully treated in the lead-work; and some medallions in the style of the Sainte Chapelle. The other window is of the Munich style; but inferior to it in the beauty of the cartoon. It contains groups of the Annunciation, Visitation, Nativity, and Epiphany, each extending over two lights. The glass is pure and bright, and the window is pleasing, though, as we think, not a legitimate treatment of the material.

A very faithful reproduction of a grotesque window of the earliest style of the 11th century is due to M. Nicod, of Paris. There are three medallions with groups of a Majesty, Joseph's Dream, and the Flight into Egypt, which are almost ludicrous in their absurd drawing. The border contains grotesque animals in all attitudes. Why imitate this style, impossible and undesirable as it is to be revived?

M. Oudinot, of Passy, only attempts, and that not very successfully, Renaissance glass for secular buildings.

MM. Thierry, of Angers, deserve credit for their grisaille, and for their avoidance of artificial antiquation. They exhibit merely specimens of styles.

MM. Veissière, of Seignelay, imitate the 13th and 16th centuries. The former is a copy of the Sainte Chapelle glass, dirty grotesque medallions on a blue ground. There is really no merit in this style, which every one seems able to reproduce with equal success and effect. The other window is a very creditable one of the Flemish School; a subject without architectural canopy, but with legends at the bottom, coarsely but effectively drawn and coloured.

Of the numerous styles of which M. Bazin exhibits specimens, none are commendable with the exception of one grisaille, which, with its blue medallions, shows an attempt at pure design.

M. Thibaud, of Clermont Ferrand, is inharmonious in his colouring,

and clumsy in design. He shows a group of the Blessed Virgin and Child, of the Renaissance school; a "Good Shepherd," which is hideous, with heavy green bushes: and some medallion glass far too purple in its colour.

A Marriage of the Virgin, by MM. Herbst and Gellin, treated in the broad Dutch style, shows a laudable attempt to improve the drawing, in imitation of the Munich glass.

The same style is affected by M. Hermanowska, of Troyes, but less successfully both in drawing and colour. The subject is S. Lawrence giving alms.

M. Marquis has chosen the Raffaellesque style of drawing in his group of the Commission to S. Peter. The subject extends over three lights, and is most unpleasingly treated.

M. Remy, of Nancy, seeks for inspiration in a figure of the first Napoleon in imperial robes, coarsely executed in a quasi-Renaissance style.

MM. De Martel and Quentin adopt the same style for a group of our Lord Blessing Little Children. The glass is full of faults but has bright tinctures.

M. Seguin confines his efforts to minute enamelled Dutch landscape.

M. Petit-Gérard, of Strasburg, exhibits some solid-looking opaque figures without canopies, and, their solitary virtue, without dirt. They seem to stand uncomfortably like their prototypes at Blarney, "in the open air." He affects all styles, and none; and he introduces enamel, engraving and every device. The general result is patchy, indistinct, and colourless.

M. Lafaye gives a sort of chronological glazier's pattern card, which, like our own Warrington's book, ranges impartially from the eleventh, it might be the ninth, to the nineteenth century. It would be hard to say which age this artist has most vilely caricatured, that of the Abbot Suger or Watteau, for he affects both and with impartial ill success.

M. Coffetier facsimiles a twelfth century window from Bourges—that terrible monograph on Chartres and Bourges has for ever ruined French glass-painting—and very successfully, because nothing is more easy than to reproduce this dirty old patch work. He has also a Marriage of the Virgin after Lassus, which only wants some more white glass to be a success.

Marechal Guyon has a window, which we are sorry to find has been executed for the church of Notre Dame at Monthusson. The subject is the Baptist preaching, and is of the theatrical modern French historical school. Herodias' daughter is a nymph of the Jardin Mabille, and is carrying on a flirtation with Herod's lord in waiting, who is pouring agreeable Parisian nonsense into her ear. The result is Holy Scripture à la Mystères de Paris.

Vincent Larcher of Troyes reproduces, with the normal fidelity, an archaic window from Chartres, which is quite as good, or bad, as the original.

M. Cornuel has a washed-out Fides, singularly recalling the Sister virtue at New College.

The brothers Huckelbecker are just where our English glass painters were twenty years ago.

M. Lobin of Tours exhibits a highly creditable window, of which the subject is the Passion: it shows correct drawing and considerable power. A medallion on a different scale injures the general effect; but the window is bold and serious. The same artist has some grisaille, which fails in transparency: his small subjects unarranged are correctly drawn, but too pictorial.

Barzelou-Veyrat of Bessac, if he would diaper his back grounds, and conventionalize his subjects, would have achieved a more complete success. His work is brilliant and clear, and shows promise and power; and is altogether so good, that he deserves a stern rebuke for his Cupid window.

Certain windows *printed* in lithography and afterwards painted, but not burnt, are scarcely worth the trouble of condemning.

One staircase in this department is dedicated to painted window-blinds in imitation of glass: some of which is intended for ecclesiastical purposes. As among ourselves, the hackneyed *Christ* blessing children, from Overbeck, figures conspicuously. Here also are specimens of the Munich manufactory, which exhibits, so to say, a stationary progress.

MM. Ondinot and Harpignies of Paris reproduce with exquisite identity the early mosaic in a clean state, which Marechaud, an artist of equal power, prefers to give in its dirty form; which is, however, the most brilliant of the two. Marechaud fails when he tries more correct drawing and an artistic composition.

M. Felibien sends a vast patchy window of no style whatever.

MM. Laurent Gsell and Co. of Paris attempt *chiaro oscuro* in their glass and academical drawing, as in their *Woman taken in adultery*, and fail accordingly. Rembrandt is not to be copied in glass. Their mosaic windows are better; but the elaborate drawing is quite thrown away. Their grisaille, besides failing in tone, is too advanced in pattern.

Ichleiden has a window, most of which being unburnt, is below criticism.

The Compagnie des Cristalleries de S. Louis has filched Messrs. Powell's stamped quarries: they, like the originals, succeed in giving the unhappy effect of semi-opaque horn.

Mauverney, like his name, recalls the notion of badness. His square painted panes can hardly be mistaken for glass.

M. Maréchal of Metz, is, we regret to say, responsible for the horrid allegorical windows in the *salle*, dedicated to the glories of the Exhibition.

Mr. Hardman, of Birmingham, is the principal English contributor of stained glass. Besides some armorial windows from the Houses of Parliament, he sends three other fair specimens. The first is a very good example of his style, in which he adheres to Pugin's traditions, and is satisfactorily mediæval without any attempt to solve the present difficulties of the art, in its adaptation to present requirements. It is a four-light Middle-Pointed window, with a large octo-foiled circle in the

head. In each light is the figure of a saint, with a medallion below. In the head is a Resurrection with attendant angels. There is no antiquation, and no excessive grotesqueness of drawing. The glass, though well tintured, looks thin.

The next window is of a rather earlier style; the fenestration being of three trefoiled lights, with a sexfoiled circle in the head. The design is nothing but medallions with a very pretty flower border. In the head is the Crucifixion. The third specimen is a domestic one, —a good grisaille with armorial enrichments. We are glad to see that Mr. Hardman abstains from exhibiting a mere pattern card of his ability to work in *any* style.

Messrs. Chance, of Birmingham, would have consulted their own reputation for good taste by abstaining from making public their wretched greenish grisaille with coarse florid subject medallions.

Mr. Ballantine of Edinburgh has exported a window more debased in art and absurd in invention than usual. It consists of a series of Scottish worthies, ranging with a happy disregard of time and propriety, from S. Mungo to Robert Burns. He exhibits a high allegory, dedicated to the entente cordiale, or as it is phrased, the happy union of the guardians of Europe, S. Denis, and S. George; there is a vast amount of V. A. and N. E., quite equal to a Regent Street transparency, and the symbolism of the union is oddly displayed in a French and English knight tilting at each other *à l'outrance*. Had we not seen the famous glass at S. Denis, representing Louis Philippe and his family visiting the desecrated royal chapel, we should have given the European palm of badness to Messrs. Ballantine.

Belgium consistently adheres to the Renaissance school. M. Capronnier, of Brussels, has a good specimen of a bad style, in a large four-light transomed window. The upper range has a group of the death of S. Gui, stretching, regardless of monials, over the four-lights. Below are figures of S. Roch, S. Cecilia, S. Mary Magdalene, and S. Eligius.

M. Pluys, of Malines, has a less successful specimen of the same style, in a two-light window, representing two Bishops, S. Livinus and S. Amandus,—the figures not ill drawn, with the faces too minutely enamelled, and bold white canopies. The grisaille is very coarse.

Bavaria has two representatives, both from Munich. M. Sievers displays some very bad grisaille, defective in colour and every other quality. He also shows a seated figure of the Blessed Virgin, without the Child,—quite of the Munich school,—but by no means a good specimen of it. The diaper behind in particular is inferior to what we have often seen.

MM. Eggert and Sonner exhibit a very poor figure of our Lord after His Resurrection, in a very inappropriate attitude, and with all the faults, without the redeeming characteristics, of the Munich school.

Austria, in its contemptible contribution in this department, shows that Venetian glories have departed from the glass as from the "Stones."

# MARBLE AND BUILDING STONES.

We cannot but think that our church decorators would do well to import their finer materials. It is undeniable, that in England and Ireland we have some very precious and admirable marbles; it is equally undeniable that the price at which the Cornish serpentine and the Torquay marbles are sold will make them impossible for ordinary work. From inquiries which we made we find that, at some trouble certainly, Continental marbles, without the intervention of the New Road gentry, might be imported at half the price of those from Devonshire and Derbyshire. We must specify some fine collections from Corsica, and from the department d'Ouest; especially we may select the ribband Corsican marble, the lovely *Vert de Mer*: also a collection exhibited by Thomas Petit, Rue S. Pierre Amelot, in which a granite with large granulations is remarkable. The *Napoleon gris*, a serpentine, perhaps inferior to that exhibited from Cornwall, a pink brocatella, very lovely, from the Jura, a large collection from the Maine, and a fine collection from Portugal. The contrast, however, between the two countries is more forcibly brought out in the richness of the ordinary building stones; it is quite a treat to the eye to watch the sumptuous masses of magnificent building stone which every train conveys to Paris, when compared with the miles of paltry brick and stones, which are glaring round the British metropolis; and we are forced to the untoward conclusion that nature cannot be compelled, and that from mere lack of materials, London always must be as a capital, the ugliest in the world. The aspect of the two cities was settled some millions of years ago. Paris is based on, and built of, the fossil remains of the extinct Foraminifera, and the ages in which the basin of London clay was formed, determined the normal abominations of Harley Street and Gower Street.

## IVORY.

This is a work almost unknown among ourselves: and yet in ancient times the composition of ivory and metal furnished the most famous works of antiquity. The Jupiter of Phidias was Chryselephantine, and Pradier's most beautiful but most immoral work is of ivory and metal. The use of the crucifix has perpetuated a school of French ivory carvers, who attain, if not excellence, a pleasing mediocrity. We may specify, Moreau as successful; Nouest highly so; Coneaux inferior; Vaugrip more inferior, so to say. Poisson shows an ivory tabernacle without the least feeling; Biard sends a very inferior crucifix at the price of 4000 francs, which is just double the sum asked for Nouest's really fine work. Wolf is better; but it is tedious to specify MM. Solon, Hugon, Roydon, and others, of level attainments in ivory. We have elsewhere spoken of some carved ivory book-covers: with that magnificent series of ivories contained in the Louvre before their eyes, it is not wonderful that this art has been preserved among French artists.

## FUNERAL MONUMENTS.

The visitor to Père la Chaise will be surprised that so much less has been done than among ourselves in introducing correct memorial crosses

and funeral monuments. The approaches to the great Cemetery are a trifle more offensive than the New Road, which is saying much, and throughout Père la Chaise there is scarcely a Christian monument of creditable design. Indeed it hardly seems to be settled what a monument is—the idea is at present undeterminate. Sometimes it is a toy chapel with miniature altar and sham tabernacle playing at sacrifice and sacrament: sometimes it is a covered structure containing a *prie dieu* for private expiatory prayers. But the French sepulchral monument either fulfils no conception, or is inconsistent with itself. In Père la Chaise are one or two pretty chapels or *chapelets* with painted glass and furniture: but we could hardly grasp their intention if they had one. In the Exhibition we observed from the manufactory of Count Stolberg, Werengerode, a heavy and ugly *monument funebre*, metal in material, stone in colour, as far as it had any colour. The author calls it *Style Gothique pur*, which it certainly is not.

One of the very strangest contributions to this department is numbered 5174, and consists of a gilt bronze full-sized figure—and the size is very full—of the sister of Queen Christina kneeling at a *prie dieu*. The lady we believe is *adhuc in vivis*, and the question seems, what is to become of this paulo-post-future memorial till it really becomes a sepulchral memorial. It is as ugly as absurd. The artists are Eck and Durand.

#### PALAIS DES BEAUX ARTS. 1855.

M. Paul Abadie exhibits (No. 4873) the drawings of a restoration of the curious sexfoiled circular church of S. Michael d'Entraigues (Charente). We have no data by which to criticize them. He also sends three drawings of the restoration of the Romanesque church at Montmoreau (Charente), which seem carefully and successfully done. All these drawings, and indeed by far the largest number of those exhibited by French artists, are lent by the Minister of State from the Archives of the Commission des Monuments Historiques. From the same archives are the drawings by the same architect for the restoration of the church of Rioux-Martin (Charente):—a small Transitional building. M. Abadie restores the apse, moves the sacristies from the east end to new quasi-transepts, and adds angle-pinnacles to the tower at the base of an octagonal spire. This restoration seems to us less satisfactory than might have been wished.

M. Emile Beau exhibits a large number of interesting chromolithographs, of ancient glass, vestments, mosaics, &c. which, however, have all appeared in various published works, such as the "*Monographie de la Cathédrale de Chartres*," the "*Bulletin du Comité de la langue, de l'histoire et des Arts*," and the "*Archives des Missions Scientifiques et Littéraires*."

The name of M. Emile Boeswilvald is attached to a large number of designs for restorations, all exhibited from the Archives of the Commission des Monuments Historiques. Those of Notre Dame-de-Laon (Aisne), call for no particular notice. In the church and "*sainte chapelle*" of Saint Germer (Oise) the restoration was not difficult, and

seems to have been carefully carried out. But the new pinnacles look ill-proportioned and stumpy. It would seem, from our English experience, that, of all difficult things, to add a satisfactorily proportioned pinnacle to an old building is one of the hardest. The church of Niederhaslach (Bas-Rhin) seems a safe restoration; but the fly-leaf prevents a good view of the new capping of the tower. The restoration of Neuville church, in the same department, is generally very good; but the added stages to the tower, viz., a First-Pointed arcade, a belfry stage, and an octagonal spire—though good in themselves, seem to us scarcely to harmonize with the *contour* of the whole structure. In restoring the church of Montier-en-Der (Haute-Marne), M. Boeswilvald had no hard task; he is bolder, but still judicious and able, in his restoration of Guebwiller church, (Haut-Rhin), and shows the same good qualities in a secular work, the restoration of the palace of the dukes of Lorraine at Nancy.

M. Bouet, of Caen, a pupil of Delaroche, exhibits an original design of a cathedral pulpit, which is noteworthy as being the design of a painter. It is octagonal, with marble shafts, and much polychrome. The sounding-board is the worst part.

M. Breton, besides some drawings of the Chateau de Lavardin (Loir-et-Cher) a ruined castle of the fourteenth century, exhibits a drawing of a stained-glass window of the church of S. Godard, at Rouen, in the style of the sixteenth century, after M. Jollivet.

M. Caristie, a member of the Institut, favours us with drawings and projected restorations of the Arch of Triumph, at Orange (Vaucluse), borrowed from the "Archives," and also with his "studies"—made in 1820—of the temple of Serapis at Pozzuoli.

Madame Clément exhibits some engravings with which she has illustrated various books of travel.

Those who do not know the remarkable cathedral of Alby, may study to advantage the careful drawings made for the "Archives" by M. César Daly.

M. Dauvergne sends copies of the very curious mural paintings discovered under many coats of whitewash in 1851, in the church of Saint Michael d'Aiguilhe (Haute-Loire); and M. Delton exhibits a drawing of the stained-glass at Ferrières (Loiret).

A very interesting collection of copies of ancient mural painting and mosaics from Avignon, Autun, Venice, &c. is contributed by M. Denuelle, who also sends drawings of the coloured decorations, executed by himself in the choir of the new church by M. Questel, Saint Paul de Nîmes. The doorway of the ancient abbey at Charlieu is drawn by M. Desjardins.

We were much pleased with the restoration of the noble Château de Blois (Loir et Cher) illustrated in twelve views by M. Duban. M. Durand sends some architectural drawings made in Belgium, and a monograph of the church of Vetheuil (Seine-et-Oise).

M. Garnaud is an ambitious person. He exhibits twin designs figured respectively 4927, and 4928. "Projet d'Opéra" and "Projet de cathédrale pour la ville de \* \* \*," which we read Cloud-Cuckoo-Town. Paper and paint are cheap in Paris, and M. Garnaud has availed himself of his opportunities. Either building, which exhibits every luxury of



Palladian decoration, might be erected at the cost of a few millions of pounds. The Cathedral is not much less than ten times the size of S. Peter's.

In this section of the Exhibition we come across a coloured drawing of one of the stained-glass windows executed by M. Géroente, by order of the Empress, for the chapel of S. Theudosie, in Amiens cathedral. It is pleasant to find an original work in such a wilderness of copies and academy drawings. The design is very archaic, and comprises the legend of the saint in an extraordinary number of small medallions. The general tone of colour seemed to us to be too predominantly blue. But this design is infinitely better than a neighbouring cartoon for stained glass exhibited by M. Halley, of Tours, a pupil of Overbeck. The window was manufactured at Sèvres, for the synodal hall, in the Archbishop's palace at Tours, and commemorates the apostolic mission in Gaul. It is a mere painting, without any adaptation to the material.

M. Hardy's idea of a monument in memory of the Universal Exposition is an extravagance. M. Hénard sends drawings, thirteen in number, of the Hotel Carnavalet, and M. Hérard fourteen drawings illustrative of the abbey of Notre-Dame-du-Val (Seine-et-Oise.) The abbey of Ourscamp (Oise), the church of Notre Dame d'Etampes (Seine-et-Oise), the church of Tillières-sur-Aure (Eure), and the Jubé at Faouet (Finistère) are depicted, the two former by M. Laisné, and the others by M. Eugène Lambert.

M. Lassus has not contributed any of his original works, except a *Châsse* for the reliques of Sainte Radegonde, which by some oversight we did not find. His name is appended to a very pretty drawing of the refectory of S. Martin-des-Champs, restored as a library, which was described in our last number, and also to a set of drawings, lent by the "Archives," of the church of Saint-Aignan (Loir et Cher).

M. Laval restores, seemingly very judiciously, the small Romanesque church—very much like our own Kilpeck—of Thines (Ardèche). We should give a less favourable judgment of his restoration of Saint-Just-de-Valcabrière (Haute Garonne); but we could not see the former state of the building. Besides these the same architect sends drawings of the belfry of the church of Saint-Théodoric at Uzès (Garde) and of some old embroidery at Tarascon.

From another distinguished name, M. Lenoir, we should have expected some original works. We have merely a set of drawings of the Hôtel de Cluny, and—in another part of the palace, among the paintings—an interior view of the Sainte Chapelle while S. Louis is depositing the reliques therein.

The churches of S. Amand, Montrond (Cher) and of S. Jacques, Dieppe, are well illustrated by M. Lenormand; the restoration of that of Saint-Genou (Indre) by M. Mérimod is good and safe. M. Millet sends some drawings of interesting old churches; and in his designs for the restoration of the church of Châtel-Montagne (Allier) seems to have been more than usually cautious and conservative. M. Petit borrows from the "Archives" his copies of the mural paintings at Liget (Indre-et-Loire).

We are glad to say that M. Questel, besides some drawings of the Roman remains at Arles, and the Pont du Gard, exhibits an original

work in thirteen designs of his new church of S. Paul, at Nîmes, which was begun in 1838 and consecrated in 1849. The plan of this church is cruciform; the nave clerestoried, and of four bays, with an aisle on each side, two transepts with apsidal chapels on their eastern face, choir and two aisles, all ending in apses, and sacristies, &c. at the east end making the block of building at that end square on the plan. The style is early Romanesque. Externally the walls are recessed in panels under an indented corbel-tabling; but the buttresses project further than is common in this early style. The windows are round-headed and small and few, set high up in the walls, so that the church has a quasi-speluncar effect. The crossing is surmounted by a broad octagonal lantern of two stages which is capped with a pierced octagonal spire. The west door is made a very rich feature externally, having nook-shafts and elaborately carved tympanum; above it is a large wheel-window. The interior has a sombre but rich and very religious effect. The piers are almost classical in their style; there is no triforium. The windows are all filled with stained glass—with both medallions and figures—and seem good though rather too deeply coloured. The choir is elaborately coloured in an early style; the nave has only partial colouring. The conch of the main apse is painted—we believe by M. Flandrin—to imitate the mosaic apse of a basilica. The altar stands under a very good baldachin, and the stalled choir is in the apse behind it. The altar itself is of marble inlaid with colour, and there is a low stone choir-screen. The organ is in a constructional western gallery. So far as we could judge the metal screens about the altar were the least good part of the fittings. Upon the whole, this is a most able and interesting set of designs, and makes us the more regret that the Palais des Beaux Arts contains so few original works.

5000, in the Catalogue 5009, seems to be a clever adaptation to Algeria of the curious Romanesque of the South of France. The subject is a Trappist monastery; the artist a M. Sabatier, and we are glad to know that it is executed.

An unusually good timber house at Montluçon is *engraved* by M. Roux. M. Sudre exhibits some watercolours for stained glass for the chapel of S. Ferdinand after M. Ingres; but this eminent painter has not succeeded in designing for glass. The cartoons are intended for glass painting; but surely only to caricature a good subject by intentional bad drawing, and to place it on a diapered back ground, is not the recipe for a glass painting. M. Vacquer makes an interesting study of the donjon of the Commanderie de Saint Jean de Jérusalem at Paris.

From M. Viollet-Leduc we should have warmly welcomed some original works; but unfortunately all his contributions, though numerous and very well worthy of study, are nothing but drawings of ancient architectural remains, furnished by the "Archives." We can therefore merely enumerate them:—the fortifications of the city of Carcassonne (Aude); the church of Saint-Nazaire, Carcassonne; Saint-Sernin de Toulouse; the Jacobin church in the same city; the Synodal Hall, at Sens; the church of Eu; and the curious circular Romanesque church of Neuvy-Saint-Sépulchre (Inde).

The English contributions to the Palais des Beaux Arts in the department of Architecture are upon the whole highly creditable, when it is remembered how many of the works are original. The collection really does throw some light on the state of architecture in this country, which the French drawings can in no way be said to do. But here also some of the specimens might have been advantageously rejected.

Sir Charles Barry sends views of the Palace of Westminster, of Bridgewater House, and of Cliefden.

Messrs. Brandon and Ritchie exhibit a view of the interior of the Irvingite church in Gorden Square; this large, and in many respects fine, work has, however, been already noticed in our pages. The Athenæum Club, and the Colosseum, in London, are not exactly the buildings of which we expected to find illustrations in the present collection; but Mr. D. Burton has boldly sent the well-worn old drawings to Paris.

A set of plans of the well known church of All Saints', Margaret Street, Mr. Butterfield's *chef d'œuvre*, make a striking feature in this department. The drawings, comprising an elevation and interior, are executed with considerable power, and as they give a good deal of the fresco and wall painting which are not yet executed, they enable us to judge of the beauties and defects—few as these are—of the building better than from an inspection in its present state. It is a great satisfaction to us that All Saints' has been thus fully presented to continental artists. This remarkable church, in its boldness of conception, its successful dealing with an intractable ground-plan, the severe beauty of its spire, and the amount of constructional polychrome which it displays, realizing in so many and such important particulars the requisites of a town church built on a brick-producing soil, constitutes an important standing point in the revival. It is not without drawbacks; the polychrome of the interior,—we refer especially to that of the nave arches,—being needlessly coarse and altogether inharmonious. But the raw slabs of glazed brick can be readily replaced by a better material and a more artistic system of tessellation. The archaic Annunciation on the exterior may be very suitably changed. These slight defects scarcely appear in the French drawings. And we can safely congratulate Mr. Butterfield on the distinguished place which this fine church must attain in the eyes of French critics. We understand that it has attracted, as it could not fail of doing, much and deserved praise.

It was with a melancholy satisfaction that we saw under the name of Carpenter the very striking original design,—the last (we believe) that he ever made—for the Bishop of Moray and Ross's cathedral at Inverness. We do not know who is responsible for the hanging of the pictures, but we do know that this fine drawing has not so good a place as it deserves. Two interior views of Sherborne Minster, as restored by Mr. Carpenter, also enrich the English architectural contributions to the Exhibition.

Mr. Clutton's name is attached to an interesting drawing of his restoration of the Chapter-House at Salisbury.

We wish we could praise the result, as much as the aim, in Mr. Digweed's study for a chateau in the style of the Renaissance. Mr. E.

Falkener exhibits a number of classical drawings, of which 'No. 1419, a restoration of a Greek theatre in Asia, is particularly interesting.

Our readers will remember a former criticism in the *Ecclesiologist* of Mr. J. A. Hansom's Roman Catholic church of S. Walburga, at Preston. The architect has sent an exterior and interior view of this very abnormal building—by no means (we may add) a fair specimen of his talents—in a portentously fine frame. Mr. C. Hansom sends a design of the Roman Catholic church he is building at Clifton.

We cannot speak highly in favour of Mr. Janson's attempts to improve our street architecture, though they are exceedingly well meant; Mr. Lockyer is somewhat more successful in a design for a shop front for Messrs. Heal (No. 1464). Sir Joseph Paxton figures as an architect on the strength of the Sydenham Palace, of which several imposing views are given.

We had given Mr. E. B. Lamb the credit of the architectural vagary (No. 1470), a design for "a house of religious education, at Bolton-le-Moors," till the catalogue showed us that the artist was Mr. R. H. Potter. There is some amount of merit in Messrs. Pritchard and Seddon's design for a marine chateau, built for Mr. Kinderaley, near Milford Haven.

Mr. R. P. Pullen sends a design for a cathedral reredos—apparently a first attempt—very ambitious, but showing an eye for colour.

"Beaumanor, the residence of Mr. Herrick," designed by Mr. Railton, is only sham Gothic: and the same architect's drawing of the sanctuary of Bromley church, Kent, is by no means good. Mr. Railton also exhibits a view of his domestic chapel at the Episcopal Palace, Ripon,—a late Third-Pointed structure, not following the proper type of such a building.

Mr. Salvin is capable of better things, and has done better things, than the drawing he has sent for exhibition—No. 1479, the new buildings, in mere Jacobean style, at Caius College, Cambridge. He also sends a model of Peckforton Castle, in Cheshire.

Nos. 1481-2 are the Chapel of the Blessed Sacrament in the Roman Catholic church in Farm Street Mews, and its external façade, by Mr. Scoles. Our readers must know the building; which looks, in the drawings, of pretty but not powerful design.

Mr. Scott makes a very noble display—the interior of Bly cathedral, as restored; his new reredos for the same church; a design for the restoration of the Chapter House at Westminster; an exterior and an interior view of S. Nicolas, Hamburg; and his prize design for the Hamburg Town Hall. We are very glad that our French neighbours have had an opportunity of seeing so many first-rate works. The interior of the Hamburg church was new to us: it is very noble architecturally, but its arrangement looks too parochial for the scale; there is a lofty open metal choir-screen with a row of tapers along the crest; and the Lutheran altar is ornamented with candles. The colour here shown seems to us insufficient. And it is the same with the Ely reredos. The eye in this design wants more polychrome; and, what has always struck us in the actual building, the screen itself, north and south of the actual reredos, is painfully heavy and bald.

We could have dispensed extremely well with yet another view of Mr. E. Sharpe's hackneyed drawings, illustrative of his theory of window-tracery.

Mr. Slater sends an office-drawing, (No. 1494), of a projected cathedral for South Australia; a design showing very considerable merit. Mr. Tite has scarcely done justice, we fancy, to Inigo Jones in his restoration of Whitehall as contemplated by that architect.

In 1498-9 Mr. White gives an exterior view of All Saints, Kensington Park, and a detailed drawing, outside and inside, of a single bay—set out with the geometrical lines which, according to his theory, form the basis of design. The exterior view is hung too high up for a spectator to understand the small alternative designs given for particular details. In a view for such an Exhibition the artist had better have avoided anything but the broad features of the design.

Mr. Worthington, of Manchester, a name new to us, gives a "projet d'église," which seems to show signs of merit. There is a showy west front, a huge spire with fanciful pinnacles at its base, and a vestry in the form of a chapter house on the North side.

The interior of the church of S. Dewis, Flint, by Mr. T. H. Wyatt, is hung too high to be seen; but it appears to be a third-rate design: and the same architect's College of S. Aidan, Birkenhead, is a good opportunity thrown away. On the other hand (1503) his church of SS. Mary and Nicolas, Wilton, has great merits of its own peculiar kind.

Mr. Digby Wyatt contributes the Pompeian Court, and the Fine Arts Screens from the Sydenham palace; and an interesting sketch of the upper church of the monastery of San Benedetto at Subiaco.

The Austrian Empire sends no more than six or seven drawings to the Architectural Department of the Palais des Beaux Arts. Of these (No. 155) a set of eight designs by Professor Grueber, of Prague, of various ecclesiastical buildings, shows an appreciation of Gothic about on a level with our own developement in the reign of George IV. They are all generally bad. We need not specify the mere copies of old buildings. The remaining original drawing is by Sig. Arienti of Milan; a design for a first-class Railway Station at a junction of three lines;—a stately sort of architectural dream—a low structure with a soaring quasi-baptistery in the middle.

Baden exhibits no architecture; and Bavaria has but one contributor,—Professor Lange of Munich—whose works have nothing characteristic. M. Georges, of Bruges, is the representative of Belgium, in two designs for a "hôtel seigneurial," which however show no ability.

Denmark and the Two Sicilies present an architectural blank: but Spain, besides various drawings from Toledo, Segovia, and other places, has a most interesting set of designs by Sen. Peyronnet, of Madrid, for the restoration of the cathedral of Palma, in Majorca. This series deserves attention as one of the most important and valuable works ritually and æsthetically in the exhibition. It exhibits a curious reaction against the accredited Spanish use of isolating an immense coro in the centre of the church. This fine church has hitherto been thus distributed;

three bays of the nave forming the *iglesia* which is practically useless : then a wider bay answering to a north and south porch ; then three bays entirely blocked up by the solid *coro* : then the *capilla real* : and a *sacristia* occupying the apse : the altar a solid structure walls off this *sacristia*, which is the real ritual sanctuary. This is plan No. 1 ;—the church in its past condition. No. 2 gives the recent west façade, a double door surmounted by a huge round window ; the aisles are terminated by two towers incomplete, which have only reached the first stage, and are decorated by blank bulls' eyes. M. Peyronnet deals with this abominable plan with great boldness and skill. He proposes to transfer the choir to its proper place by abolishing the *capilla real*, which he intends to stall. Westward of this he erects metal screens, and fixes the ambones, always kept up in Spain, in their proper place. With the exception of the west window, which it is proposed to make a fine wheel, there does not seem to be a single window in the whole church, except in the clerestory, and an eastern rose which M. Peyronnet proposes to insert. What Mr. Scott calls the speluncar idea, is thus fully carried out. The detail of this Majorcan cathedral which is invisible from the height at which the drawings are placed, seems to be of lofty and pure pointed ; and the effect of subdued light in this sunny climate must be delicious. The western towers will be completed, and a tower which hooks on the north-eastern angle of the *sacristia*—(we cannot quite understand whether this is an addition or a restoration)—between the chapter-house and a *sacristia*, is a simple and dignified composition, and without a trace of Moorish feeling, and recalling the Giralda. We should judge this tower to be of brick.

No architecture is exhibited from the Pontifical States, nor from the United States, nor from Greece, Hesse, Luxembourg, or Mexico. The Low countries contribute no original architectural work in the Pointed style, and Portugal sends nothing.

But from Prussia, we have, by Herr Gumsheimer, of Trèves, an interesting design for an altar, in Notre-dame de Trèves, in the style of the thirteenth century. The altar is of stone, rather plain in its decoration, with three coloured trefoil-panels bearing subjects. There is a tabernacle, and above it in a niche a figure of our Lord. The *reredos* is made of a half-circle of slender white marble cylindrical columns, with coloured and gilt bases, bands and caps, and with rich hangings suspended from column to column. Upon each column stands an angelic figure, gilt and coloured, and in the middle, immediately behind the tabernacle, is a taller column, quatrefoiled in section, supporting a seated figure of the Blessed Virgin holding her Divine Child. This altar is an extremely pretty reproduction.

Sig. Crescia, of Nice, exhibits a classical design for a royal Palace ; M. Cronstand, of Stockholm, some Egyptian drawings. M. Edelsvärd, of Gothenbourg, an engineer officer, illustrates ably an ancient Swedish timber house. Even Turkey contributes to the Palais des Beaux Arts :—a single painting, by a Wallachian, but two architectural subjects by M. Bilezildji, of Constantinople. The latter of these is an original design for a nondescript monument commemorative of the Alliance.

We may now conclude these notes with a few desultory remarks on this huge collection of works of art. Of distinctively Christian sculpture there is next to none in the whole Palace. M. Froget, of Paris, has executed a statue of the Blessed Virgin and Child, which is polychromatized; and M. Gayraud, also of Paris, has parcel-gilt, with good effect, a rather pretty figure of the Blessed Virgin carved in wood.

M. Froget's polychromatic statue does *not* reproduce the famous coloured Spanish statues which all who have visited Seville must remember.

We regret to observe in the school of Beaux Arts two or three very irreverent figures of our Blessed Lord: one is a marble statue, which reproduces the Incarnate God as a beggar boy, and another represents Him as a baby in a night-gown. We have missed the numbers of these abominable figures.

M. Hébert shows his Biblical knowledge by inscribing on a sentimental statuette of a young girl saving a bee from the water, the text "It is not the will of your FATHER which is in heaven, that one of these little ones should perish!"

The Collection of Engravings is generally exceedingly fine, especially those by French artists, and well deserves study; but it affords few subjects for particular notice. We were arrested by a fine aqua-fortis architectural engraving (No. 4600) by M. Bracquemond.

M. Delaroche is not an exhibitor—we regret to say—to the Exhibition; but in Nos. 4670–1, we have, engraved by M. Henriquel-Dupont, two of his finest works—the Entombment, and the well known Hemicycle of the Palais des Beaux Arts. The engravings of M. Forster, M. Bein, M. Calamatta, M. Prevost, M. Burdet, and M. Langier seemed to us of a very high order; as did the lithography of M. Collette.

It is next to impossible to single out for notice any paintings from the acres of mediocrity upon which the eye has to wander on every side. M. Führich, of Vienna, sends some very religious crayon sketches (Nos. 16, 17, 18) of scriptural subjects: and M. Ittenbach, of Dusseldorf, two beautiful little pictures, representing the Blessed Virgin and Child, and S. Germain-Joseph, (1740–1). There are also some cartoons, fine but scarcely pleasing, by Cornelius (1714) intended for the Campo Santo at Berlin. M. Müller, of Dusseldorf, sends three religious paintings, of which two, No. 1781 the Blessed Virgin and Child, and No. 1782 the Annunciation, are pleasing. No. 2281 is a modern Byzantine painting by M. Litras, of Athens, of the Blessed Virgin and Child, by no means without merit. M. Flandrin sends principally portraits: his only religious piece, (3075) S. Clair healing the blind, is less good than we expected to see. M. Vernet, besides his battle pictures, has a most striking portrait of the Frère Philippe, general of the Brothers of Christian Doctrine. M. Ramboux, of Cologne, exhibits some cartoons with devotional subjects, No. 1787; too archaic, we thought, in drawing, but good in arrangement of colour.

We wish we could praise Mdme. Cave for anything more than good intentions in (2671) a triptych and its leaves representing the Seven Sacraments. But they are exceedingly feeble in conception and

execution; as also are other religious pictures by the same lady. Nor can we honestly praise M. Ravergie's only picture (3837), a group of the Blessed Virgin and the Holy Infant. But the worst, and most absurd, productions of so-called religious art in the whole Palace, are a series of eighteen mystical pictures by M. Janmot, of Lyon, representing the life of the soul. They are extraordinarily bad, and the first of the set is most profane in its imagination. M. Perin's cartoons for the mural paintings in the chapel of Notre-Dame de Lorette, are very poor compositions.

Into the merits of the English Paintings, all, or nearly all, of which, are well known, we need not enter. Mulready, Millais, Hunt, and Ward, show some of their best works.

To speak summarily and by way of comparison of the various arts and manufactures connected with ecclesiastical buildings and furniture, as at present practised both in England and France, we should be disposed to say, that in *Stone work*, both as regards material and execution, the palm must be given to our neighbours. The abundance and beauty of material of course accounts for this: with stone scarce and dear as it is in England, we can hardly rival the Parisian successes. Random walling and ashlar have of course certain merits. Honestly used, they display the dignity of reality: but they cannot be compared to the hewn stone, and "these so great blocks" which formed the glory of the Temple itself. In France, in very common new churches, stone vaulting is the rule, and even the beauties of a Suffolk roof will never do away the notion of barn-like poverty, which open timber roofs even in such a church as S. Alban's must suggest. It is rather disheartening that at this stage of the English ecclesiological revival, we can hardly boast of a single respectable stone vault. Again, in *stone carving*, the French are immeasurably beyond us. Their practice in domestic as in religious architecture of building in the block, and carving cornices, mouldings, foliage, and every sort of relieved ornament *in situ*, gives the workman not only a free and unconstrained use of his chisel, but enables him to give effects of light and shade, and to study the perspective of ornament with a success entirely unknown to ourselves. The very best of our stone carving looks tame and like machine work, as compared with French art; and this we attribute entirely to our vicious practice of carving ornaments in a builder's yard, instead of on the building itself.

In *Wood work*, on the contrary, we retain, as we have always done, a vast superiority to France. The revival does not seem to have touched oak carving across the channel; and artists, such as Viollet le Duc, or the architects of S. Clotilde, do not seem to have acquired either a discrimination of style, or to have grasped the fundamental notion of wood. Both in panelling, moulding, and foliage, we have not observed any wood carving which surpasses, if it equals, what is, or was, so well known as "carpenters' Gothic" among ourselves.

In *Glass Painting* it would be very difficult to assign the prize; or rather, it would perhaps be the fairest to say that the art is in a condition equally hopeless both in France and England. In many me-



obanical imitations, or fac-similes, of archaic glass, perhaps France has a more pronounced, it certainly has a larger, success. In the attempts to combine purity and correctness of design with the normal requisites of vitreous painting, either country sustains a rivalry in failure.

In *Silversmiths' work* the two countries might profitably learn from each other. We excel in purity of design; we are distanced in elegance of execution. In delicacy and refinement of chasing, in piercing and twisted work, in jewelling, and above all, in enamels, our ecclesiastical artists have done nothing which can be compared to the metal altar and its decorations which we have spoken of as the work of MM. le Père Martin, and Questel. Mr. Keith's church plate is pure in design, and grave and solid in execution; but Poussielgue Rusand, and the bronzists and enamelists of Paris remind us that we have very much to learn before we can sustain a rivalry in the goldsmith's art.

In *Tiles and Floor Decorations* Mr. Minton not only surpasses France, but it may be safely said he has attained perfection. It is curious that France does not seem to appreciate mosaic pavements. There is hardly a cathedral which is much better paved than an English stable; while on the other hand in its parquet floors, marqueterie, the composition of metal and wood in inlaid work, niello and incised metal generally, France supplies hints which our church decorators would do well to avail themselves of.

In *Embroidery and Needlework* we had fancied that we had attained an unapproachable excellence. But the exertions of an individual whom we have so often named, M. le Père Martin, have dispelled our anticipations. The subject is quite as well understood in France as among ourselves; and the stuffs of Messrs. Crace and French are, if not surpassed, certainly equalled, by many which are shown in the French Exhibition.

Our own *Metal work* of England is, generally speaking, heavy, and certainly very costly. Our French visit has shown us productions very nearly as good, and at less than one half the English price. The foreign brass is as good as our own: the iron is decidedly inferior. Why the French church artists have not applied that material in which they display unchallenged excellence, bronze, to the purposes of the sanctuary, we hardly know. It is used, but only for external purposes, in the doors of the Madeleine.

In common *Glass enamel*, we observed in the restoration of the Sainte Chapelle a free use, which we think might be safely imported among ourselves.

In *Wall-painting and polychrome*, the French use the brush more freely, and we must fain add more coarsely and with less attention to ancient precedent than has been the rule in England. In the largest polychromatic restoration, that at S. Denis, we have our doubts whether many, if any, of the diapers can be supported by precedent.

In *Roof tiling* we remarked some glazed and coloured tiles used successfully in the (ecclesiastical) restorations at the Conservatoire.

*Asphalte pavement* is a Parisian specialty; what it is among ourselves,

the pursuit of a pavement under difficulties on the Hungerford Bridge, our solitary attempt in this line, many of our readers may know. We mention this branch of manufacture, because for school buildings and yards we think that it might be much more largely used than has been our habit.

In *Organs* we believe that Liverpool beats Paris; in other words, we prefer Mr. Willis to M. Ducroquet.

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### MR. STREET'S ITALIAN TOUR.

*Brick and Marble in the middle ages; notes of a tour in the North of Italy.* By GEORGE EDMUND STREET, Architect, F.S.A. Copiously illustrated. London: John Murray. 1855.

THIS handsome and instructive volume would have been, we confess, more to our own taste, had the "travel-talk" been omitted. To our mind the petty incidents of a journey, even if smartly told, are out of place when, as in the work before us, an author has a higher aim and ability to fulfil that aim; and we cannot but think that the ordinary readers of books of travel will be as much disturbed by Mr. Street's purely professional descriptions and speculations, as the architectural student will be annoyed by the details of uncomfortable beds and ill-cooked dinners. But letting this pass, we welcome Mr. Street's volume as a useful and important contribution to an architectural library. It is true that the ground traversed by him in his tour is not new or unexplored, and we are not sure that, so far as a verbal description goes, he is more graphic, or exhaustive, or trustworthy than his predecessors; but in his perfect mastery of his pencil, Mr. Street has an untold advantage over non-professional writers; and the very numerous and beautiful, and well-selected illustrations, with which this volume is enriched,—and which we consider by far the most valuable part of the publication—will do much to familiarize people with the chief characteristics of Italian Pointed. This is no small praise; and we sincerely hope that Mr. Street may employ many future vacations as wisely and profitably as the one in the autumn of 1853, of which the present volume is the result.

Our readers do not require to be told that Mr. Street is an enthusiastic and uncompromising admirer of the Pointed Styles. He has boldly avowed his tastes throughout the present volume, and has been called to account, by some of his critics, for echoing Mr. Ruskin's denunciations of the Renaissance. It is fair to him however to say that, in his Preface, he expresses, clearly and temperately, what it was that he went to Italy to study, and why he purposely neglected, in favour of the less known Pointed remains, the more familiar works of Palladio and his school.

"My own feeling is," he goes on to say, "that, as in the Pointed arch we have not only the most beautiful, but at the same time incomparably the most convenient feature in construction which has ever

been, or which, I firmly believe, ever can be invented, we should not be true artists if we neglected to use it. I hold firmly the doctrine that no architect has any right whatever to neglect to avail himself of every improvement in construction which the growing intelligence of this mechanical age can afford him; but this doctrine in no way hinders the constant employment of the pointed arch; on the contrary, it makes it necessary, because it is at once the most beautiful and the most economical way of doing the work we have to be done."—P. xi.

So earnest a champion of the Pointed arch could not be otherwise than a vigorous repudiator of Mr. Petit's theory, that Gothic architecture was nothing but the peculiar expression of a particular age, which it is neither possible nor desirable to recall; and that accordingly we must go back to the round arch for the development of the architecture of the future. Mr. Street refutes this theory in the following passage:

"It appears to me that those who so argue, confound the accidents with the elements of the true Gothic architecture of the middle ages, and mistake altogether the object which, I trust, most architects would propose to themselves in striving for its revival. The elements are the adoption of the best principles of construction, and the ornamentation naturally and properly, and without concealment of the construction; the accidents are, as it appears to me, the particular character which individual minds may have given to their work, the savageness, or the grotesqueness as it has been called, which is mainly to be discovered in the elaboration of particular features by some particular sculptor or architect, and which in the noblest works—and, indeed, I might say, in most works—one sees no trace of. The true Gothic architects of the middle ages had, in short, an intense love of nature grafted on an equally intense love of reality and truth, and to this it is that we owe the true nobility and abiding beauty of their works; nor need we in this age despond, for, if we be really in earnest in our work, there is nothing in this which we need fear to miss, nothing which we may not ourselves possess if we will, and nothing therefore to prevent our working in the same spirit, and with the same results as our forefathers.

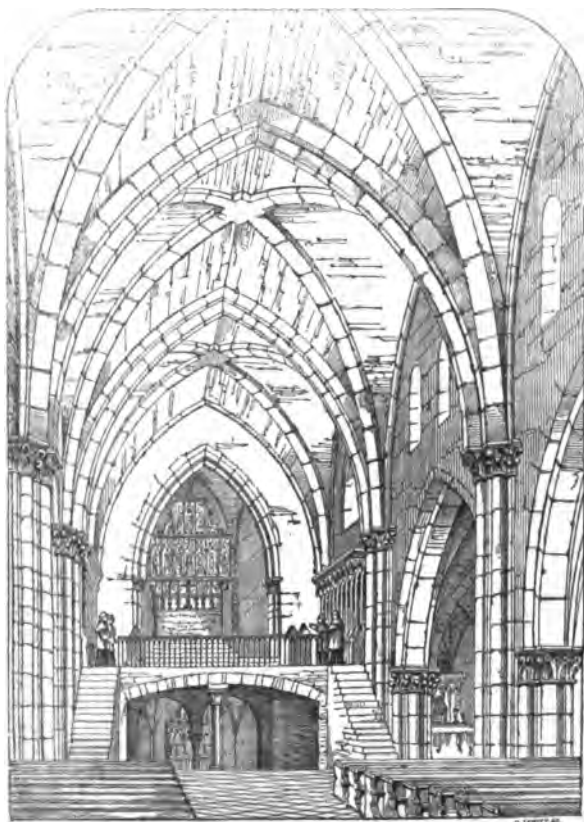
"The mediæval architecture of Italy presents, however, one further practical argument against this theory of the lovers of the round arch, which they cannot, I think, meet.

"It will be found in the following pages that in Italy there did not exist that distinction between the use of round and pointed arches, which did exist for three centuries north of the Alps. They were content there to use whichever was most convenient, and whichever appeared to them to be most effective in its intended position. We therefore find, I might almost say invariably, round and pointed arches perpetually used in the same work, the former generally for ornament, the latter for construction; and the effect of this is in some degree to make us lessen the rigidity with which a study of northern art might otherwise affect our views on this point. But I think no argument can be used by the lovers of the round arch which would ever go farther than to leave us open to the choice of both round and pointed arches, just as in these old Italian buildings: they have no right to say, 'You may not use the pointed arch at all,' but they perhaps may be allowed to ask, 'Why exclude for ever the round arch?' and then I should refer them to Italy for a proof that as a rule the mixture of the two is neither harmonious nor satisfactory; at the same time I should show them that, when they talk of the virtues of Roman and Romanesque architecture, of the repose and the simplicity which distinguish them, of their grandeur and their general breadth and nobility of effect,—in all these things they do but sing the praises of the best Italian architecture of the thirteenth and fourteenth centuries, and that we therefore in selecting a style may well be guided by it in all we do, not to the forgetful-

ness of the glories of our own land, but to the development in a forward direction of what we inherit from our forefathers of that architecture which, after a lapse of three centuries, we now see on all sides reviving with fresh vigour from its temporary grave, and which requires only prudence and skill on the part of its professors to make even more perfect than before."—Pp. xiii., xiv.

As a contribution to the most desired development indicated in the concluding passage, Mr. Street offers in this volume the result of his investigations into the peculiarities of Italian Pointed, and especially into the use of brick and marble both in construction and decoration.

His tour led him by Paris and Strasburg, Bâle, and Zurich, and Coire to the Splügen Pass; and we have architectural notes of all that he saw on the way. Of these the account of Coire is the most novel and interesting; and we have a very pretty sketch of the interior of the cathedral there, showing its choir raised above the crypt,—the latter open to view from the nave, through a low arch, on each side of which rises a flight of steps to the choir above. The courtesy of the author



and the publisher of the work under review has allowed us to transfer this engraving to our own pages. An interesting comparison might be drawn between this church and the more northern treatment of the same idea, upon a still bolder scale, in the church of S. Catherine, at Lübeck, likewise described and illustrated by Mr. Street, in our number for January. A comparison of the two engravings will show the points of similitude and difference. S. Miniato, at Florence, is, again, a specimen of a similar treatment in Italian Romanesque.

Descending the pass, Mr. Street makes his first acquaintances with Italy, on the Lake of Riva, and goes through Lecco, Bergamo, Brescia, Peschiera, Verona, and Padua, to Venice. Thence he returns by Verona, Mantua, Cremona, Lodi, Pavia, Milan, Como, and the S. Gothard Pass, and Lucerne. We must refer our readers to the volume itself and its beautiful drawings, for an architect's criticism of many of the famous churches visited by this route. Those who know these glorious buildings will have many a forgotten pleasure agreeably revived by the aid of Mr. Street's pencil: and many, who have never seen them, will rise from this book with a better notion than it is easy to get elsewhere of the richness and beauty of the Pointed architecture of Italy.

Santa Anastasia at Verona is Mr. Street's favourite Italian church, and we much regret that he has given no general view of it. He has engraved however, some beautiful details, especially of its pavement. The tombs of the Scaligeri again especially delighted him; and he gives his estimate of their value in the following passage.

"And now I must bid farewell to this lovely spot, the most attractive, certainly to me, in Verona. The situation of the monuments, rather huddled together, with the old church behind them, the archway into the Piazza dei Signori on the other side, and the beautiful iron grille which surrounds them, the number of saintly and warlike figures, and the confused mass of pinnacle and shaft, half obscured by the railing, do, I verily believe, make the cemetery of Sta. Maria l'Antica one of the most striking spots in the world for the study of Christian art in perfection. What either Cologne Cathedral, or Ratisbon, or the Wiesen-Kirche at Soest is to Germany, the choir of Westminster Abbey, or the Chapter-House at Southwell, to England, Amiens Cathedral or the Sainte Chapelle of Paris, to France, that is the Cemetery of the Scaligeri in Verona to Italy,—the spot, i.e., where at a glance the whole essence of the system of a school of artists may be comprehended, lavished on a small but most stately effort of their genius."—Pp. 91, 92.

We should have been glad, had our limits allowed us, to extract the descriptions of San Zenone, Verona; of Giotto's Chapel at Padua, and of the famous San Antonio of the same city. Mr. Street's opinion of the latter is somewhat unfavourable.

"I cannot say that I was at all satisfied either with the internal or external effect of the church—though it must be confessed that, when seen from a distance, there is excessive grandeur in the grouping of the multitude of domes, with the steep cone rising in the centre, and giving distinctness to the whole. The arrangement of the windows and arches round the apse, for instance, is confused and weak to a degree; and I do not feel that Niccolò Pisano has fairly settled the question of the adaptation of the dome to pointed buildings

by his treatment of the domes here. The question is still, I think, an open one; and though it may be doubted whether it will be satisfactorily answered, I still feel that it would not be difficult to answer it far more successfully than has yet been done."—P. 118.

The chapter on Venice is certainly the most attractive and interesting in the book; and S. Mark's has exercised its usual spell over our author's fancy. Speaking of the interior of this extraordinary church, Mr. Street says:—

"It is quite in vain to describe this architecturally. The colour is so magnificent that one troubles oneself but little about the architecture, and thinks only of gazing upon the expanse of gold and deep rich colour all harmonised together into one glorious whole. The mosaics commence throughout the church at the level of the crown of the main arches dividing the nave from the aisles, and are continued up the remainder of the wall and into the domes; even the angles or arrises of the arches are covered with gold and mosaic; so that all architectural lines of moulding and the like are entirely lost, and nothing but a soft, swelling, and undulating sea of colour is perceived. The lower portion of the walls is encrusted with slabs of marble of all sizes, joined together with small rivets, and arranged without much symmetry or apparent design, except in one particular: the slabs of marble, being cut into two or more thin pieces, are then so arranged next to each other that the pattern of the marble on one piece may just meet and touch the corresponding pattern on the other, so as to make a regular kind of form or pattern."—P. 125.

And again, in a passage which is perhaps somewhat fanciful:—

"But of all the features in this very noble interior, that which, next to the gorgeous colour of the mosaics on the walls, most attracted me, was the wild beauty of the pavement; for I know no other word that quite describes the effect it produces. It is throughout the whole church arranged in beautiful geometrical patterns, just like those of the noble Italian pavement in the choir of Westminster Abbey; but these, instead of being level and even, swell up and down as though they were petrified waves of the sea, on which those who embark in the ship of the Church may keel in prayer with safety, their undulating surface serving only to remind them of the stormy seas of life, and of the sea actually washing the walls of the streets and the houses throughout their city. It can hardly be thought that this undulating surface is accidental or unintentional, for, had it been the consequence only of a settlement of the ground, we should have seen some marks, too, in the walls, and some tokens of disruption in the pavement itself, none of which, however, could I detect."—Pp. 126, 127.

To the Pointed churches of Venice Mr. Street is, we cannot but think, rather unfair in his depreciatory remarks; of the church of Santa Maria dei Frari however, we have exceedingly pretty perspective views, both external and internal. We know how difficult it is to show in perspective an apse ending in an angle, and not in a flat side, as does this church; and we very much fear that even Mr. Street's accurate pencil has in these views failed accurately to convey the effect. We must pass over the general Domestic Pointed of Venice, a subject which Mr. Street treats *con amore* and very instructively, and hasten to notice an ingenious and (we think) very happy suggestion upon which he has ventured in connexion with the dates of the Ducal Palace. Our readers will remember that this famous building has two lower arcaded stories of very beautiful detail, and above them a plain blank stage, almost overwhelm-

ing the delicate arcades below. We learn from historical documents that the Palace was begun in 1301, and continued in 1341, and it has been a puzzle how to distinguish the work belonging to each period. In opposition to Mr. Ruskin, who has looked for some distinction of style between the south and west façades of the Palace, Mr. Street finds many reasons for thinking—as is certainly the most natural supposition—that the lower stages were built at the former date, and that—to continue in his own language—"when in A.D. 1341, the council chamber was found to be too small, and larger rooms were required, another architect suggested the advantage of obtaining these by raising an immense story above the others, and, without destroying much of his predecessor's work, providing rooms on the most magnificent scale for the Doge and his council." (P. 148.) We commend our readers to this interesting discussion. Mr. Street finds, very felicitously, an argument in favour of his view in the curious picture of Venice engraved from a MS. in the second volume of the *Domestic Architecture of the Middle Ages*—where, undeniably, the Doge's palace is represented as consisting merely of two low arcaded stories.

We should have been glad to linger with Mr. Street at Pavia, where he finds some reminiscences of Northern Pointed in more than one church. But we must follow him by the Certosa (which is pretty fully described) to Milan. Here the exterior of the Duomo greatly disappoints him, and he thinks that its German architect failed alike in following his own Teutonic style, and in attempting to imitate its Italian variety. But his opinion of the interior is very different, and we must quote his striking description of his impressions when he found himself inside this great church.

"But my detraction and harsh criticisms must end here; for if, having first made the circuit of the entire church, the flight of steps which leads up to the west door is last of all mounted, the first feeling must be one of perfect amazement and delight—amazement that the same mind which conceived the exterior should have been able also to conceive anything so diverse from it as is the interior, and delight that anything so magnificent and so perfect should ever have been reared on the southern slope of the Alps, to exhibit, to the eyes as it were of enemies, the full majesty and power of the pointed architecture of the North. And mark, upon consideration, how very natural this was. Its architect had been tied down in his exterior by the wants, or supposed wants, of a climate unlike his own, and a material to which he was unused; his genius had thus been fettered and kept under: but here all shackles were undone, and he was free to carry out to its very greatest perfection what he had learnt or dreamt of in his northern home. And what a result has he not achieved!—absolutely and without doubt the grandest interior in the world is, I do believe, this noble work of his; its grandeur amazes one at first, and delights all the more afterwards as one becomes on more intimate terms with it, and can look at it with less emotion than at first. And how shall I describe it?—for to say that it has so many bays in length or in width is not sufficient: all this, and even the detail of its design, was familiar enough to me before I saw it, but still the reality was so very far beyond any description, that I felt, and feel still, averse to attempting it."—Pp. 217, 218.

It is curious that Mr. Street, when struck by the fewness of the altars in this church (p. 220), did not remember the peculiarity of the Ambrosian Rite.

The concluding chapter sums up our author's conclusions as to the merits of Italian Pointed, and as to the practical lessons which our own architects may derive from it. He gives the palm unhesitatingly to the northern developements of the style, and considers that a lingering reminiscence of classical forms and beauties incapacitated the Italians from doing full justice to the new architecture. To this cause he attributes their simultaneous use of the round and pointed arch, and the indisposition to avail themselves of the constructive advantages of the latter form, because they would never allow the full use of the buttress. Their aim of preserving the *repose* of their buildings, prevented them from using the buttress, which—Mr. Street thinks—is symbolical “of life, vigour, and motion.” Hence their Pointed arches were used more for ornament than from constructive reasons, and so were designed in proportions which required, even from the first, the support of iron ties from impost to impost. To this very weakness however Mr. Street attributes the beautiful trefoil-headed form of so many Italian arches. The prevalence of the oggee form he derives through Venice from the East.

In the frequent, and indeed almost exclusive, use of the bearing-shaft and square abacus, Mr. Street finds another trace of classic influence, but a beauty, which he would fain graft upon our English Gothic. The deep external cornices, the plate-tracery of windows, the severity of internal detail, and the simplicity of groining, are other Italian characteristics. Mr. Street has not observed, we are surprised to find, the adaptation to a warmer and sunnier climate in the comparative smallness of the window openings, and fewness of lights. Upon the whole he thinks that we may learn much from the Italian style as to “simplicity and repose” of effect.

There follows an interesting account of Italian brickwork, not indeed very novel, but well put together and agreeably illustrated. We were a little surprised, however, not to find in the course of this discussion any reference to Pugin's early and bold use of brick, (though of the hideous Suffolk colour), in the tower of his church of S. George, Lambeth; and still more at the absence of any reference to Mr. Butterfield's *chef d'œuvre* at All Saints, Margaret Street. The latter omission is the more surprising because this remarkable church exemplified some few years ago in practice, all, or nearly all, the rules, not only for the use of brick but for constructional colour in general, which Mr. Street here lays down in theory from his Italian experiences.

There are two kinds of constructional colour usual in Italy; the way of veneering marbles, (so to say,) which was practised in Venice, and the better method of using marble as part of the wall, banded with bricks or other coloured stone, which is the more general Italian treatment. Mr. Street pleads eloquently for the extended use of the latter system among ourselves, and would not discard the former process in particular places—such as decorative panels in the spandrels of arcades.

We hope sincerely that the present volume may be useful in more ways than one: in suggesting new thoughts to many of our architects, and in persuading many of its general readers of the beauties and merits of constructional polychrome in our buildings, as well secular as religious.



### INTENDED CATHEDRAL AT LILLE.

IN reply to the communication of M. Le Comte de Caulaincourt, contained in our last number, we have made arrangements to receive competition plans for the new cathedral of Lille at our rooms, 78, New Bond Street, provided they are duly and safely packed up, sealed, and directed—"Competition Plans for the New Church at Lille," and also to transmit them to Lille by the 1st of March, 1856, the time fixed for the competition to close.

### WHITEWASHING AT CHRISTCHURCH, OXFORD.

HAPPENING to be at Oxford during the early days of September, we accidentally strolled into Christchurch and penetrated into the small court (we own ignorance of the name by which it is currently known) comprising the remains of the cloister and the entrances into the cathedral and chapter house. There a sight met us for which we were, we own, utterly unprepared,—an ignorant workman whitewashing those interesting remains of early architecture—literally and absolutely we caught him working away with his trowel, cutting out the old plaister with a journeyman's proverbial carefulness, and then applying his wash with the fine classical brush natural to his profession. But we cannot treat the subject except seriously. Here were a cathedral and a college-cloister, partly (the chapter house and door-way) of the eleventh, partly (the groining) of the sixteenth century, handed over to the ignorant stupidity of a mere workman, to be treated in a method of which the most experienced architect knows the delicacy and the risk, by the first college of one of the two co-equal Universities. The man's unintelligent answers to our questions proved how wide his indiscretionary powers were, for that subsequent process of which the most rustic churchwardens of the most remote country parishes are beginning to be ashamed. It was not enough to turn the operative loon to scrape away at antique mouldings,—his commission was to follow this up by burying mouldings and devastations alike under an indiscriminate mess of limewash! Ere this appears the "job" will be finished, and the Romanesque door of the chapter house will have been bedaubed with a fresh coat of degrading "beautification." But the disgrace will not be over. The fact will remain, that in the cathedral buildings of Christchurch, Oxford, in the summer of 1855, the precious remains of old ecclesiastical architecture are still subjected to the barbarous disfigurement of whitewashing. Who may be specially and personally to blame out of the chapter for this act, we do not know—the chapter is a corporation, and as it reaps the benefit of corporate privileges, so must it corporately stand responsible for caputular errors. It is not so many months since a new—a reforming—dean was appointed. Does he know of—did he sanction—this proceeding? If he did, we wonder at it; if he did not, how came it that such a step could be

taken without his cognizance? In any case, Christchurch has to answer to the architectural world for an act of old-world stupidity, for which "I meant no harm by it," is no longer admitted as an excuse out of the mouth of the most illiterate of churchwardens.

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### DISCOVERY OF A YORK SERVICE BOOK.

ALL archæologists, and especially all ritualists, will be much interested in learning that a manuscript Service Book of the York Use has been lately discovered by two members of our committee, in the library of Sion College, in London Wall. This may be reckoned perhaps one of the first-fruits of the reform, long needed, and of which an instalment has been just made, in the management of this ecclesiastical corporation. The book was entered in the catalogue under the common title of Roman Missal, and no librarian of the college had ever had the zeal or skill to examine it. An inspection of the manuscript made it clear that it was one of the long lost, and often sought, copies of the Use of York. This was concluded from the facts that the calendar contains, as red letter days, the festivals of various York saints (the services themselves from a cursory examination corresponding), that the entries of *obits*, of the fifteenth century, belong to families of that part of England, and that some of the sequences are in honour of York saints,—we may instance one in praise of S. William. The book is in fine condition, and has musical notation throughout. We shall hope to give a further account of it, when it has been more thoroughly examined. It is curious that this interesting manuscript was discovered just in time for the editors of the *Hymnal Noted* to obtain from it the melodies of some York hymns—which, after the somewhat uncourteous refusal of an inspection of the York Hymnal found at Newark, they had despaired of procuring. The fact of this discovery should show all ritual students that the recovery of other lost books is not yet hopeless. And those who have access to, and especially who have charge of, old libraries ought really to seek carefully for such hidden treasures.

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### S. MARK'S COLLEGE, CHELSEA.

Few of our readers, we imagine, need to be told of what has been going on during the last four months, in relation to the choral service in the chapel of the National Society's Training College at Chelsea. As little need they be told that the one feature of the system, which gave the most general satisfaction, and most served to keep up a lively and lasting attachment in the Students trained there, was the Choral Service, which has been maintained in the College Chapel since its commencement, upwards of fourteen years ago. The effect of such a body of voices,

issuing from a choir of youths trained under a first-rate teacher, comprising (with the exception of a small fluctuating body of visitors) the entire congregation, was such as to draw from one of the first, if not the very first, Cathedral Organist of the day, when he visited it in company with a friend of ours, himself an excellent judge, and concurring in that opinion, the expression that it was "the most effective service to be heard in England." This was before Westminster Abbey and S. Paul's had exhibited a choral service in volume somewhat corresponding to their size and capacity, following the example set them in S. Mark's. It seems that, for some reasons not yet very satisfactorily explained, a movement with a view to the alteration of this system, which has before manifested itself, broke out in the Committee of the National Society; which, after several attempts at an accommodation, eventually recommended "the consideration of the Chapel Service" to the Council of S. Mark's, in conjunction with the Bishop of London, its President, and also Ordinary of the Chapel. The reason of this recommendation, and the point to be "considered," are sufficiently obvious from the original notice of motion submitted to the General Committee of the Society by Sir Henry Thompson. It was there alleged that the Choral Service, as conducted at S. Mark's, had been "an occasion of offence": that the teachers educated there "would generally have charge of Schools connected with churches where the Prayers are not intoned:" and that therefore it was expedient that the "intoning of the Prayers should be discontinued, and the singing confined within the limits generally observed in those churches where portions of the service are chanted." Any one who knows what "Choral Service" is will be puzzled to make out from these expressions what was really intended; every one who has written upon it has supposed, and very naturally, that it was meant that the Minister should *read* his portion of the service, and the people, (that is, in fact, the students,) intone theirs: and so Mr. Lonsdale must have thought, when he denied that the Choral Service was to be discontinued: but we learn from the author of the Resolution (*Guardian*, Sep. 12, p. 692) that this is not the case; but that Minister and People, that is, Chaplain and students, are *both* to cease saying in unison and both to *read* the Prayers, Responses, and *Amens*,—every thing, in short, except the *Te Deum*, *Venite*, (why, we should like to know, is the first Psalm of the morning to be sung, if all the other Psalms of the day are to be read?) *Jubilate*, *Magnificat*, and *Nunc Dimittis*, which, "in addition to the customary Psalmody," (Sternhold and Hopkins, we suppose) are "to be sung." The reason given for this is that "the School-masters educated there are intended for parochial work": they are to take the children to the parish-church: and this not only is, or has been, generally the practice, but (we beg our readers to observe) is henceforth "to be considered a *model* for parish churches."

We had always thought that the usage which had so long and so effectually contributed to weary the people, especially the common people and in rural parishes, and empty the churches, so far from being a "model" to be established by an extra-judicial authority, had been the subject of those many and singularly successful attempts at reviving a

more lively service, namely through the aid of a chaster style of music, associated with a more faithful adherence to the Rubric, which, at one time with almost universal Episcopal encouragement, have engaged for many years past so much research and labour, and stimulated, both in Clergy and Laity, so much zeal.

Let us however not be misunderstood. We are no advocates for the general or indiscriminate adoption of Choral Service in Parish churches. Nay, we are quite satisfied that such as has been just described ought to be acquiesced in, as best adapted to the tastes, because to the habits, of ordinary congregations, and thankfully accepted as a great step in advance of the miserable dialogue between Clergyman and Clerk, or the awful concert performances of the village choir stuck up in the western gallery, with the rustic congregation turning round to look at, as well as listen to them, which were, we suppose, considered the "model for parish churches" some thirty years ago. But, if the kind of service recommended now be an improvement on that which it has superseded, why are we to suppose that it is *perfect*? Does not this rather suggest that it may itself be improved? and why, among the many processes which are still going on in so many different forms and places, none of them without laborious and costly *experiment*, may we not expect to find out what may suggest still further improvements in our congregational services, which will be edifying, and popular, and will last, when many extravagancies which may have come to the surface in the course of those experiments shall have been found worthless, and thrown away?

But even this is not the ground on which, in common, we believe, with every writer on this subject in the *Guardian*, (of which the contributions in one week are stated in the last Number to be enough to fill a goodly octavo volume,) we make our protest against the proposed change. So much has been written in that Journal, with which we doubt not our readers are acquainted, that it would be superfluous, if we had space for it, to repeat the sentiments or the arguments here. We need only say that it is well worth the while to read connectedly all that has appeared there, beginning with the Editor's Leading Article which first drew attention to the subject (Aug. 1, p. 593), down to the candid explanations given by Sir Henry Thompson, (Sept. 12), and the replies of Archdeacon Thorp and others in the last Number. We think that there can be no doubt in any mind, after that perusal, that whether so intended or not, the prohibition of a Choral Service in a *College Chapel*, where substantially the whole congregation consists of Students to whom it is desirable to give as perfect an education in congregational music as is compatible with their other more necessary qualifications, is "a heavy blow and great discouragement," as it is termed by Archdeacon Thorp, to those who have been trying hard to see what they could make of such a service as an instrument of social worship: and quite enough to justify the demand for an explanation as to what are the causes that require its abolition. For if it should turn out to be distasteful only to those, who look in at S. Mark's on a Sunday to hear the singing, or to those parties who are agitating against Choral Service at other places, surely

those also ought to have a voice in the matter, who were among the first founders of the College, or have adhered to the Society, mainly for the sake of that system of education, which has proved at S. Mark's so successful.

It will be seen that Archdeacon Thorp has undertaken to receive signatures to a Memorial to be submitted to the Council, or to a Declaration, which will be found in the *Guardian*, p. 676, and p. 691 :— to be addressed to him at Kemerton, Tewkesbury, superscribed "not to be forwarded," not later than October 21.

### THE MUSICAL SERVICE AT S. MARK'S, CHELSEA.

ALMOST all our readers, we feel sure, will lament with us that the services at S. Mark's, Chelsea, which used to be a model of Anglican worship, are to be so no longer. Of all the cases in which an attempt at perfect choral worship has been made, and afterwards given up, since we issued our first number, we remember none that has given us greater pain. In general, such declensions have been concessions to a majority, or at least an important minority, of the congregation, and therefore might be justified by the Divine maxim of not putting a piece of new cloth into an old garment; but here the congregation is not of a kind to raise such opposition. A high and holy principle has been set at nought through fear of an evil that has not been shown to exist, and is not likely ever to arise. The principle we speak of is one that has been acted on by every devout person, from the time when "Abel brought of the firstlings of his flock, and of the fat thereof," to the present day; namely, that what we offer to Almighty God should be the best that we have. The evil apprehended is, that the pupils of the College may be dissatisfied with the plainer services of the parish churches which they will afterwards have to attend as schoolmasters. If this fear be well founded, then on the same principle King's College Chapel ought to be pulled down without delay at least to half its height, and a plain timber roof substituted for the groining, as the sublimity of that building must occasion dissatisfaction with the humbler architecture of village churches. Who can tell that we may not have ere long to do our best in defence of that noble structure, if Puritanic whims are allowed to have their own way?

It has been objected that S. Mark's College is too expensive as compared with other training colleges. But it does not appear how much of the extra expenditure is occasioned by the priest's "intoning." Again, it has been said, that too much of the pupils' time is spent in practising for the musical services. If this were true, the proper remedy would be to use chants instead of "services" for the canticles, and hymns or metrical psalms instead of anthems. But it is hard to see how impoverishing the part of the priest can save any time to the choir.

If these remarks should meet the eye of any of the promoters of the

change, they will probably say, We hold as strongly as you that our offerings to God should be of our best, but we deny that "intoning" (*Anglicè*, chanting) is the best mode of reading the prayers. Then, we reply, you hold that the English Church has done wrong in sanctioning an entirely chanted service in her Cathedrals and Collegiate Churches. Is this the position which the Council of S. Mark's, the National Society, and the Bishop of London, mean to maintain? If so,—we are indeed perplexed.

## ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

A COMMITTEE Meeting was held on Monday, July 30th, 1855; present Mr. Beresford Hope, in the chair; Mr. France, Rev. S. S. Greatheed, Rev. T. Helmore, Rev. H. L. Jenner, Rev. J. M. Neale, Rev. W. Scott, and Rev. B. Webb. The committee approved of a design by Mr. Slater for the tomb of the late Mr. Carpenter, in the Highgate cemetery. Letters were read from the Rev. T. Bowdler, G. Truefitt, Esq., R. E. Warburton, Esq., and the Hon. F. Lygon (accompanying a report from the Oxford Plain Song Society, with a new seal designed by Mr. Street). The Committee then proceeded to consider a letter, forwarded by the Bishop of Moray and Ross, from Archdeacon Jermyn, of S. Kitt's, relative to a church about to be built in that island, in which it is necessary to provide against the effects of hurricanes and earthquakes. The Committee examined and approved of Mr. Slater's designs for an iron church, which will be published in the concluding part of the *Instrumenta Ecclesiastica*; and also the drawings, by the same architect, for Inverness cathedral, adapted to the western façade designed by Mr. Carpenter. Mr. Slater also exhibited his designs for enlarging Burntisland church, for the decoration of the churches of Stubbing and Earl's Shilton, and for a temporary altar in Chichester cathedral. A beautiful design, by the late Mr. Carpenter, for the organ-case at Sherborne Minster, was next examined; and also the drawings of S. Bartholomew, Smithfield, in its present mutilated state, one of the most interesting remains of mediæval architecture in London, which it is now happily proposed to restore. The Committee then inspected Mr. Clarke's drawings for the restoration of the ruined chapel of the Holy Spirit, a conspicuous object, near the Basingstoke station, to all travellers by the South-Western Railway; and also the same architect's designs for the re-arrangement of Biddenden church, Kent. Mr. W. White met the committee and submitted his designs for S. Michael's school at Wantage, Berks, and a parochial school and master's house at Great Budworth. The Committee also examined the designs for a new church at Greenhithe, by Messrs. Vulliamy and Johnson, and a lithograph of S. Saviour's, Haverstock-hill. A letter was read from the Rev. W. H. Walsh, of Sydney, containing some account of Australian progress in church architecture; and communications were made about the restoration of Bridlington Priory church, and S. Mary-

church, Devon—about the consecration of Kingweston church, Somersetshire—and about the meeting of the Bucks Architectural Society. The discovery, by two members of the committee, of a York Service Book in the library of Sion College was announced and commented upon. From this most valuable, and perhaps unique, manuscript, the wanting York melodies will be obtained for the *Hymnal Noted*.

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#### BUCKINGHAMSHIRE ARCHITECTURAL SOCIETY.

THE Annual Meeting of this Society was held on August 1st, in connection with the consecration of Akely church, designed by Mr. Tarring, and with excursions to Maidsmoreton church and to Hillesden. Papers were read by various persons, and a temporary museum of antiquities was collected. The only paper, however, connected with Christian antiquities was one by the Rev. R. E. Batty, on church-bells, which was read by Mr. Hearn, the secretary. Archdeacon Bickersteth was in the chair; and Mr. G. G. Scott gave an account of his proposed restoration of the interesting church of Hillesden.

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#### LEICESTERSHIRE ARCHITECTURAL SOCIETY.

THE First Annual Meeting of this Society was held on August 10th, the Rev. C. E. Gillet in the chair. Besides routine business, and a report read by Mr. Thomas Ingram, several papers were read to the meeting. The Rev. J. M. Gresley, of Overseal, read one on "Crowland Abbey," together with a number of extracts from the writings of Dr. Stukeley on that remain. The lecturer gave a particular account of the foundations of the Abbey; its probable appearance: its numerous cells; the discoveries that have from time to time been made; the mode in which the choir was erected by different families and parishes, each undertaking a particular portion of the good work; and the sacrilegious desecration of the building in the time of the Civil Wars, when the church was converted into fortifications by fanatical soldiers. In this work of desecration, coffins of kings, abbots, and princes, had been sold for horse-troughs; but the perpetrators of this sacrilegious work had suffered by accidents and calamities, and loss of family. Cart-loads and boat-loads of stone had been carted away from this magnificent abbey for building purposes, and to mend the roads; and hundreds of stones were sold to Spalding after the great fire there. The lecturer concluded with the opinion of Dr. Stukeley, that if there was something culpable in these institutions, some part of them might have been preserved; and at least a portion of the revenues might have been retained for the purposes of religion. A paper was read on heraldry by Mr. Thompson, and one on Howden church by the Rev. J. Denton.

## NEW CHURCHES, &amp;c.

*S. Mark, Surbiton, Surrey.*—The church here,—a very unsatisfactory Third-Pointed structure, built a few years ago,—having been found too small for the congregation, has been enlarged and transformed, not without ingenuity, by Mr. P. C. Hardwick. The old transepts,—the worst features of the former church,—being mean Perpendicular adjuncts, with a most awkward square-headed door on the north side,—have been retained as transeptal chapels to the new *chancel*; not a few of the old windows are worked up again, and even the pews of the first church reappear in an elongated form to suit the enlarged dimensions of the new building. These portions lend a later general character to the church in its present form than quite suits the new work, which is of Middle-Pointed style: and the whole result is confusing, as to the architectural history of the building. The chief gain is considerable area and especially a good internal height. There is a clerestory—of couplets of lights—which is scarcely adequate to the enlarged church: the western end of the nave extends beyond the aisles, and a west gallery, of stone, is needlessly added in this position. A tower,—in which is the chief entrance, through a trefoil-headed west door, of pretty detail,—is engaged at the west end of the north aisle; and will hereafter be surmounted by a spire. The latter—judging from a published lithograph—will want height, although there is a good lofty belfry-stage of two tall adjacent transomed two-light windows, with a low but slender broad octagonal spire. The aisle-windows retain some bad armorial glass from the former church; and the glass from the east window of the old church also reappears in the new west window. The lights of the latter being much broader than those of the original stonework, the figures are inserted between two absurdly broad margins, with very bad effect. The present east window contains grisaille with medallions, of which only a few are as yet filled. The drawing of these, which was the work, (we heard) of a lady, is not satisfactory; and the treatment of the circles in the head of the tracery is even worse. A Lamb, inserted in a glory like a Tudor rose, occupies the centre, and the surrounding openings are filled with adoring angels in most exaggerated attitudes. Two larger openings are filled with what at first sight seem garlands of flowers, but which, on closer inspection, prove to be meant for companies of adoring Saints sweeping round in circles. The idea was probably borrowed from Dante: but the execution is ludicrous. Ritually the building shows a curious improvement upon its predecessor. There is a pretty new font, with sculptured Evangelists and coloured marble decorations, but no cover. The pews retain low doors, and are most uncomfortably narrow. Two bold arches, defining the former transepts, divide the eastern part of the church into constructional choir and sanctuary. But unfortunately this arrangement is not adhered to in the fittings. There are indeed some longitudinally-ranged “free seats” in the chancel-proper, with a (temporary) pulpit at its north-west, and an



open reading-desk, facing north, at its south-west angle: but the sanctuary-proper, on a rise of steps, and with a good encaustic pavement, is divided into an actual chorus cantorum, formed by rather cumbersome oaken stall-like benches with subsellæ, and a narrow sanctuary, defined by steps and by a partial temporary rail, in which stands the altar properly vested on a foot-pace. North and south of the sanctuary are chairs facing south and north; and there are hangings along the eastern wall under the window-sill. The altar has three almsdishes upon it; but neither superaltar nor candlesticks: and we saw no credence. A light brass lectern stands facing west in the middle of the constructional choir. Eastward of the transeptal chapels are chancel-aisles, with parcloles on their west sides. That on the south contains the organ; while the vestry occupies the north. It is gratifying to see a bad modern church replaced by so much more satisfactory a building, such as Surbiton church is in its remodelled condition.

S. —, *Clifton, Ashbourne, Derbyshire*.—As this church, by Mr. H. Stevens, was consecrated as far back as 1845, we were not without our scruples how far it would rightly come under the designation of a new church. However, we concluded that all churches, built since the foundation of our society, were cognizable when discovered. The little district church of Clifton is a curious specimen of a transitional epoch in ecclesiology, when so many architects were dotting England with small early Pointed structures, all of them referable by the most superficial observer to the Littlemore family, and all in their arrangements, if not in their architecture, depravations of their model, imperfect as it undoubtedly was in itself. We need not say, after this proem that Clifton church is a parallelogram, and that it has neither chancel nor aisles. There is a south porch correctly placed, but balancing it on the other side a vestry just the size of the aforesaid porch. The sanctuary arrangement is the oddest, being a raised stone platform, with a rail running off at the ends at an angle of 45, and where we would expect it to return again, so as to reach the east wall at a right angle, disappearing altogether. Then the reading-desk is hitched into the extreme south-east angle, and the spaces of the east wall to the right and left of the altar are occupied by a bench looking due west. The pulpit is the redeeming feature of the design. Imagine double sedilia, and before them an out-corbelling pulpit of the Beaulieu style, the sedilia in question masking a staircase, externally visible by a bulging of the wall. The effect is not on the whole bad, although it was a pity that the pulpit staircase was made so precisely to simulate sedilia. The seats are open, with the eastern bench on either side fitted by a higher back for the "quality," looking from the west end like a low screen. Against the west wall of the church is a raised bench for the singers, who are decidedly the most conspicuous feature in the building. We had nearly forgotten the windows. That to the east affects an early form of rudimental tracery, composed of three equal trefoil lights, with two quatrefoils, and a trefoil above pierced through the almost solid stone heading. The side windows are coupled lancets. The open roof is somewhat feeble, but of a good pitch. The font contains the regular crockery fontlet, and as the *bonas*

*bouche* a stove in the centre of the church sends up a perfectly vertical chimney. The octagonal stone spirelet at the west end may fairly pass muster. The jointing of the stones breathes 1845.

*S. Simon and S. Jude, Earls Shilton, Leicestershire.*—This parish church is being rebuilt by Mr. Slater, the old west tower being alone preserved, and we are enabled to notice it from the architect's designs. The new church is composed of a nave of four bays, with aisles, chancel with aisles of two bays, and sanctuary beyond, the nave and chancel aisles being roofed continuously under gables, and a vestry in the angle of the north chancel aisle and sanctuary. The pillars are quatrefoiled in section; the piers of the chancel arch being boldly worked; the side windows are of two lights, the east window of the south aisle being of three lights with an ingenious combination of three quatrefoils in the tracery. The east window of five lights struck us particularly as an original and pleasing application of Middle-Pointed tracery; the mullions all intersect, and the lozenges produced by the intersections are filled with different foliations, out of which arises a combination first of a line of five quatrefoils lozengewise, extending across the window, and forming its prominent feature—above that of a line of four quatrefoils set square, and above that—higher in the tracery—of various trefoils. The chancel levels are one at the arch, two to the sanctuary, and a footpace. The north and south porches stand in the second bay from the west on either side. The font is in the north aisle just east of the cross gangway. The prayer desk stands in the chancel (which is seated stallwise) on the south side. The pulpit is against the chancel arch on the north side. The seats are uniform, the aisle gangways being just clear of the pillars. On the whole this seems a very successful church, simple but with considerable character and dignity in its features.

*Great Budworth, Cheshire.*—We have been much pleased with Mr. White's designs for new schools in this parish. The two schools, for boys and girls, form a continuous range, facing the churchyard, 114 feet long, opening to each other, where they join in the middle, and having at each end a porch and lobby, and a class-room. The windows are all on the front side, facing the desks, which are all ranged in parallel lines against the blank wall. A detached house for the master ranges with the school at right angles at one end. The material is red brick, very nicely relieved by bands and set-offs in the thickness of the wall: the side windows are triplets of three unequal lancets, with brick monials and under brick arches, all set in high gables; which, as are those at the ends of the building, are stepped all the way up in brick. The whole is excellently arranged, and the *ensemble* is very picturesque, although unpretending; and it is especially commendable for its use of moulded brick, and for a little constructional colour inside.

## CHURCH RESTORATIONS.

*Canterbury Cathedral.*—We are requested to correct two mistakes into which we fell in our paper on Canterbury Cathedral in our last number. The painted glass of two small pseudo-clerestory windows in the presbytery aisle to the south side are not a portion of Canon Lockwood's memorial, which is confined to the large window underneath. They were (as their inscriptions testify) the gifts respectively of the Dean and of Mrs. Lyall. The new painted glass in the north window of the north-west tower is by the same Mr. Austen who has executed the early glass at the east end, and not by his brother, who executed the glass in the west window of the same tower. We observe in the papers that Bishop Broughton's monument is now completed.

*Worcester Cathedral.*—We are glad to observe that the work of restoration has commenced in this cathedral church of mixed architecture. It has been hitherto chiefly confined to the external repairs which are much needed from the friable nature of the red sand-stone with which the church is built, and the chief progress is visible at the east and west ends, and the south side—particularly towards the west of the nave, and in the choir clerestory. Our readers may recollect that during some works of so-called restoration in the last century the cathedral was bedizened with a series of pinnacles of preposterous altitude. All these have been removed to give place to others of more congruous design. We think, however, that the new First-Pointed ones flanking the east gable are rather tame; the crocketed pinnacles of later design at the west end are better. We should recommend the east window to be taken in hand among the earliest works not demanded by constructional exigencies. It is one of those huge Third-Pointed openings which make the visitors to an English cathedral feel how far more stately a termination an apse is to a church of the first class, and it has had the misfortune of having been tampered with in its stonework and glazed with kaleidoscope painted glass during the former restoration. Three new painted windows have lately been put up; the latest, but the one which will excite most interest, is the triplet in the southern of the western transepts, which has been filled with a First-Pointed *Radix Jesse*, in memory of Queen Adelaide; the artist of the cartoon having been one of our members, Mr. Preedy, who, much to his credit, has undertaken this specialty after having been educated as an architect, in order to revive the artistic character of glass painting; and the work executed by Mr. Rogers. We are constrained to say, that Mr. Preedy has not been successful in his coloration, which results in a uniform purple. After we had ourselves drawn this conclusion, the sun shone out, and we noticed that the mass of coloured light on the floor resulted in a sheet of purple, and not, as in better massed windows in a spangle of various hues. We are sure that this hint will not be thrown away upon one who has entered in so good a spirit upon so honourable a branch of the artistic profession. Our attention was more particularly attracted to this window from its being his earliest work. Another

memorial window of fair character has been placed in the solitary chapel which fringes the nave to the north, and is now used as the baptistery, while a third, not so successful, stands at the east end of the south choir aisle. We were pleased with the reverence with which Matins were sung; and in conclusion, we have to state the gratifying fact that the cathedral is open to inspection without fee. We ourselves inspected it at our leisure, as did other persons of various classes of society, who seemed by their orderly behaviour to justify the confidence shown in them. When will all cathedrals be thrown open alike?

*S. Mary, Stafford.*—We have not yet noticed the very successful painted glass which M. A. G rente has placed in the west window of this magnificent church, having inherited the commission from his deceased brother. Its subject is a series of medallion groups of the life of our Blessed Lord, treated with considerable breadth and simplicity, and no undue grotesqueness of drawing. The ground is a sparkling blue, which keeps its own tone, without being confounded into a promiscuous purple in presence of the red, which is freely introduced into the dresses of the figures; the ground is what it should be, a vehicle for giving the whole window its due coloration; not, as is often in the hands of our glass painters, an area for the promiscuous exhibition of incongruous symbols. We take this opportunity of recording our favourable impression of this church upon re-visiting it after an interval of so many years, as almost to amount to a first visit. Both in its original structure and in its restoration, carried out by Mr. Scott about twelve years ago, with its long stalled chancel, ample sanctuary and open-seated nave, its complex lantern and stately transepts, it is most noticeable, as making with a singular completeness the ideal of the principal church of a town of note—that undefinable something, which is neither a cathedral, nor a mere parish church, but which ought to combine characteristic features of both.

*S. Chad, Stafford.*—Stafford has shown an example of zeal in church restoration well worthy of imitation elsewhere. Very early in the ecclesiological movement it restored (fortified, it is right to say, by most munificent special assistance) the grand cross church of S. Mary. The other medi eval church, S. Chad's, has now been taken in hand. Without the grandeur of proportion which characterizes S. Mary's, it possesses very unusual interest as a specimen of a Romanesque town church. The plan originally comprised a clerestoried nave, with aisles, of four bays; the semicircular arches carried upon round pillars; and a lantern surmounted with a tower, transepts, and chancel, the latter probably at first short and apsidal, but in Pointed days brought to a square end. In the bad days of the last century the aisles and transepts were destroyed, and the Romanesque arcade and clerestory, wholly masked within walls of red brick, so as apparently to destroy every vestige of antiquity. Recently the church having been put into the hands of Mr. Ward for restoration, a very interesting arcading of intersecting round arches has been discovered on stripping the chancel walls, stopping short at the point where in all probability the apse commenced. It has been judiciously restored up to this point, and the round-headed single Roman-

esque side-lights above it re-opened. The new east window, in Middle-Pointed, is of three equal trefoiled lights, with a sexfoil in the head, the whole looking of somewhat too narrow proportions. Somewhat incongruously, while the new window in question and the old east buttresses exhibit Pointed, the whole chancel has been furnished with a uniform corbel-table of Romanesque, both inside and out. The foundations of the to-be-rebuilt south transept and aisles are laid, the churchyard having been judiciously lowered for the purpose to its old and legitimate level: and the portions of the old pillars and clerestory already stripped, indicate that the restoration of the arcade at least can be carried out with literal fidelity. At present, however, we fear this portion of the work must stand still for want of funds, and the church be re-opened for service with the chancel restoration alone completed. The arch from the lantern to the future south transept has been restored and temporarily bricked up. When we saw the church none of the internal arrangements appeared; but the chancel only had been distributed into three levels, besides the footpace, and paved with encaustic tiles. The effect of this chancel when completed will be, very solemn and peculiar from its narrowness, resembling, we should imagine, in general aspect, the recently restored chancel of S. Michael, Oxford. The east window is to contain painted glass. We cannot part with the church without noticing the curious architectural feature of a double western arch to the lantern, the more western one rich Romanesque, the eastern dying into the wall of early Pointed. We suppose that some constructional considerations connected with the tower prompted in Pointed days the insertion of the latter. The tower itself, built of the perishing red sandstone of the country, is so much decayed, that we conclude little could be done to it except it were entirely rebuilt. As it is, however, it is very picturesque. The original Romanesque church and the eastern extension of the chancel in earlier Pointed times, were of a much better, though more expensive, stone than the now-perishing tower. We should observe that on the northern pier of the *Romanesque* western lantern arch a very curious inscription has been brought to light on the under side of the abacus. The letters remaining are

...orm vocatur qui me condidit.

We should have preferred a leaden roof for so curious an ancient building: the coloured tiles and pretty ridge-crest look somewhat out of place. We regretted to see common circular stack-pipes and eaves gutters—the former too not properly draining off.

*Chapel of the Holy Ghost, Basingstoke, Hants.*—Travellers by the South-Western line may remember a somewhat striking ruin close to the Basingstoke station, that of the Third-Pointed chapel dedicated in honour of the HOLY GHOST. This is to be restored by Mr. Clarke, who has adopted the judicious course of a literal restoration of a building interesting from its age and plan (not to add its unusual dedication), and well adapted to serve as the succursal of a country parish. It is of four bays (destitute of aisles), with a three-sided apse; measuring internally about 54 feet by 22 feet; and a small hexagonal tower at the south-west corner slicing off an angle through which its doorway

is made. The west (new) window is of four bays, with late tracery; the remainder, apse included, of three, under four-centred arches, cinquefoiled in the heads, but otherwise untracered. The western bay is larger than the others, and is on the south side destitute of window, the corner tower and the chapel entrance filling up the space. The restored arrangements comprise an altar at the east end on a foot-pace, standing upon a sanctuary platform with three steps recessed in the centre, as at Etchingham; the triple sedilia working into the projection on the south side, and filling the space under the easternmost side window. These do the double duty of sedilia and stalls; a prayer-desk looking north and west being accommodated to the projection. This is of course not correct ecclesiology, but under all the circumstances it is excusable. The pulpit on the other side abuts against the northern projection; the seats are open and longitudinal; the font is to the left of the entrance, but strangely, the kneeling stone is represented on the north side, so that the Priest will look south towards the door. The tower will be used as the vestry. Mr. Clarke gives the apse a parapet panelled in trefoils, that of the remaining church being plain. We cannot praise his restoration, a solid parapet with plain oblong panels recessed, of the uppermost story of the tower: a parapet more or less adorned, or at least battlements, ought to have crowned it.

*S. Mary, Biddenden, Kent*, is a characteristic specimen of the local Third-Pointed, retaining, as that style does in Kent, the high-pitched roof. The plan is the usual one of western tower with beacon turret (at the north-east corner), nave, and aisles of five bays, chancel, with aisles of two bays (that by the way to the south possessing a curious painted flat ceiling of the beginning of the sixteenth century), and sanctuary beyond, the vestry being placed at the east end of the north chancel aisle. At present the church is pewed in all sorts of ways. Mr. Clarke proposes a regular arrangement of four blocks, with central alley, and alleys just clear of the pillars for the aisles, the chancel being seated stallwise, and its aisles appropriated to longitudinal seats, that to the south for the children. There is a mysterious blank in the north chancel aisle with the marginal reference "The seats in ——'s chapel to be slightly raised." Against this instalment of pew we strongly protest. Probably the dead weight of an existing faculty made any other course impossible. The prayer-desk abuts against the south chancel pier, and faces north and west. The pulpit is placed on the opposite side. The chancel rises above the nave upon a single step. There are indications of a low chancel screen, though gates are not marked. The sanctuary, which is of ample dimensions, stands three steps above the chancel, and the altar is placed upon a footpace. The sedilia we trust are to be worked into the south window. The door into the vestry from the sanctuary is to be closed up, and a new one opened at the end of the aisle. We do not disapprove of this as it encroached not a little on the altar. The entrances to the church hereafter will be limited to the south porch and the tower door; that on the north side being blocked up, as well as another in the west end, and one in the north chancel aisle. We should rather

fear crowding from this. The font stands just to the left of the south entrance. Here, as at Basingstoke, the kneeling stone is placed on the north side, to which we must repeat our objection. The present accommodation is calculated at about 485, Mr. Clarke proposes to increase it to 753.

*S. Andrew, Enfield, Middlesex.*—In this church the sedilia have been restored, and the chancel has been furnished with stall-wise benches for the choir.

*S. John Baptist, Little Maplestead, Essex.*—We are very glad to hear that the restoration of this uniquely interesting church is to be completed, including the fitting and the decoration by mural paintings and painted windows of the chancel. Our readers need not to be reminded that this, one of the four round churches of England, and the only one in Middle-Pointed, has been most satisfactorily restored by Carpenter. The completion of the works is in Mr. Slater's hands. We hope to describe it as alone it ought to be described, from ocular inspection, at no very distant period. In the interim we cannot abstain from paying this tribute to a restoration carried out by persons with whom it was a labour of love and not of duty, under circumstances of peculiar discouragement on every side, which might easily have checked less true-hearted church restorers.

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## NOTICES AND ANSWERS TO CORRESPONDENTS.

MR. EDWARD A. FREEMAN AND WICKES'S SPIRES.

*To the Editor of the Ecclesiologist.*

SIR,—I am not at all surprised that you should be, as you say in your last number, (p. 233) "puzzled" at the appearance of my essay in Mr. Wickes' "Spires and Towers," without the slightest hint of its being mine, beyond my name at the end. You are only in the same state of mind that I was myself on the receipt of the volume. I will tell you all I know about the matter.

After the publication of the first volume of his work, Mr. Wickes, who was then entirely unknown to me, requested me to furnish an essay on Spires and Towers to accompany the second volume. To this I agreed on certain conditions, one of which was that my name should appear as the author; I cannot undertake to swear whether I did or did not formally add the words "in the title-page," but such was certainly what was latent in my mind; and I do not understand how any one could consider the stipulation as carried out by any other process. You may judge then of my surprise when I discovered that Mr. Wickes had thought it quite unnecessary to insert my name in the title-page, or even at the head of the essay; but simply to write it like a signature—not, you may observe, my usual signature—at the end. Whether he will find any one else to agree with him in this view, I greatly doubt; you at least evidently do not.

In the only notice I have yet seen of the book besides your own, one in the "Christian Remembrancer," the essay is alluded to without any hint of its being mine. For this I owe the critic no grudge, nor am I in the least surprised: It is only what is likely to happen. If, as is quite possible, his patience failed him before he reached the last page, he might read and review the essay in perfect good faith without discovering the real author.

I am, Sir, your obedient servant,

Lanrumney, Monmouthshire,  
August 7th, 1855.

EDWARD A. FREEMAN.

[We have been applied to by a member, residing in the country, to inquire whether any other of our readers has been solicited, as he was, with more than decent importunity, to become a subscriber to the above work, by two gentlemen, supposed to be the author and the publisher. Another instance of "sharp practice" on the part of the latter gentleman having occurred within our own knowledge, we have thought it no more than what is due to our readers and the public to mention it in connexion with the above letter.—ED.]

MR. BROWNE'S LECTURE ON SYMBOLISM.

*To the Editor of the Ecclesiologist.*

SIR,—In the *Ecclesiologist* for August last, there is a letter, under the signature of "J. C. J.," containing some severe strictures upon a "Lecture on Symbolism," recently published by Mr. Masters. As you have inserted J. C. J.'s letter, you will perhaps allow me space for a few words in reply to some of his remarks.

The gravest charge which J. C. J. makes against the pamphlet in question is, that the author has been guilty of "an utter confusion of ideas" between what he would have to be two distinct branches of Symbolism—the one, which he would call real, or designed: the other symbolism *post factum*, or imaginative. Now, sir, a retort is not always either a courteous, or a very satisfactory mode of argument. But in the present instance, I really cannot help replying, that the confusion of which J. C. J. complains is altogether of his own creation. Let us take any of the most acknowledged instances of symbolism, such as the myth of Orpheus as applied to the history of our Blessed Lord, the four beasts of the Revelation, used to designate the four Evangelists, or the trefoil leaf, employed to typify the Blessed TRINITY: and all these, it is obvious, are instances of *ex post facto*, imaginative, symbolism. But are they therefore not equally instances of true historical symbolism also? Is it not true as a matter of fact, that architects and artists did use these emblems to designate the ideas thus imaginatively attached to them? The truth is, that in all these cases imagination points out the connection between the symbol and the object which it represents, whilst history tells us which out of a multitude that might possibly be, is in truth the idea which was really intended to be connected with the symbol: and J. C. J. has fallen



into the logical error of a cross-division, when he insists upon making two kinds of symbolism out of what must be united in all real symbolism whatever. So, even in such extreme instances of imaginative symbolism as that derived from the foundation stone, or the walls of the building, such hymns as the *Angulare fundamentum*, or *Cælestis Urbs*, show that the ideas thus attributed to the material structure of the Church, were prominent and well recognized by those who were at least the companions of the builders, and could any one doubt that a mind familiar with such ideas, would leave the impress of them upon the structures which he reared? so that this, and this only, will often afford a clue to features of construction otherwise inexplicable.

The error which J. C. J. intended to reprehend, as is obvious from the whole tenour of his letter, is one which I would reprobate quite as strongly as himself. It is indeed what I meant to express, when I said in the preface, that on such a subject a claim to originality would be to prefer hypothesis to fact. It is the interpretation of existing symbols by conjecture, founded not on historical evidence of what actually was the intention of the artist, but on mere imagination of what it possibly might have been. And then by way of an *ex uno disce omnes*, he pitches upon, I believe, the only instance in which hesitatingly, and avowedly as a mere conjecture, I have ventured to suggest a possible meaning for an undoubtedly very puzzling symbolical form. In all other instances which I have cited, I have relied, with more or less confidence, upon what I consider trustworthy authorities; although they may occasionally, in the absence of express testimony, have done what other non-contemporary historians are compelled to do, and interpreted existing problems, by probable deduction from recognized facts, instead of giving them up in despair from the want of demonstrative proof. But what can J. C. J. mean when he says, that "through it," (this laxity of investigation) "architectural and artistic talent is cramped, the art of ornamentation is almost done away with, and in many cases a tame sentimental plagiarism takes their place, so that we are in danger of being reduced to a stationary architecture like that of Egypt." Surely many very bad consequences may arise from inaccuracy of historical investigation; but how the abandonment of precedent, the contempt for rigid rule, and the giving full play to the imagination, can lead to "a tame sentimental plagiarism," it passes my powers to conceive.

Then as to colour:—J. C. J. finds fault with my statement as to the usual colours in the dress of the Blessed Virgin Mary. And he has adduced nine instances to the contrary. Why, of course, he might as easily have given a hundred exceptions. But that is not the question: the question is, what is the rule? And I appeal to the experience of every one who is acquainted with the contents of the picture galleries of Europe, whether for every instance in which the rule is departed from, they could not name a hundred where the red tunic and the blue mantle are the distinguishing dress of the Madonna. Add to which, that in certain classes of pictures, the Immaculate Conception for instance, or the Coronation, there is an obvious reason why a robe of white, or golden embroidery, should be adopted in place of the ordinary dress.

Then, by way of *disproving* my remark, that the artists were accustomed to divide the Celestial Host into two classes, coloured respectively red and blue, J. C. J. actually adduces three instances in which the Angels are ranged in ranks alternately scarlet and blue. I really was obliged to rub my eyes, and see whether your printer had not dropped out a "not" by mistake. And I really cannot honestly make out how J. C. J. intends his example to contradict my dicta, unless indeed he dwells upon the distinction between *scarlet* and *crimson*. If that be the case, I would remind him, I was speaking of the symbolism of *red*, without particular reference to the difference of shades; which, though in some instances I believe avowedly made to represent different ideas, was by no means so carefully or so generally adopted, as the difference between the great classes of colour.

Of course, sir, if I had been writing a treatise on the subject, or even preparing a pamphlet with a view to publication, I should have been careful to have relied upon no authority at second hand, without diligently scrutinizing the original sources of their information. But for the object I had in view,—the delivery of a popular lecture before a very mixed audience,—it would have been as useless and unnecessary, as with the time at my disposal it was utterly impracticable, to have conducted any such minute investigation. And yet, I do not altogether think that J. C. J. will find the editor of the *Ecclesiologist* at least, to sympathize with him in repudiating the authority of that from which, (as I have been careful to acknowledge), many of the examples with which J. C. J. finds fault, the colours of the rood-screen, the splaying of the windows, &c. &c., have been taken, I mean the Introductory Essay to Durandus, by Messrs. Webb and Neale.

I have the honour to be, sir,

Yours obediently,

Hastings, Sussex, Sept. 1st, 1855.

CHARLES BROWNE.

S. NICHOLAS, SALTASH.

To the Editor of the *Ecclesiologist*.

SIR,—I forward the enclosed report, from which you will see that ✠ and myself are both more or less wrong, and, I may also add, right. The tower of S. Nicholas is not "Third-Pointed," as I fancied, excepting in the upper stage, neither is it of "early Norman or ante Norman architecture," as stated by ✠, but the two lower stages are late Norman. The south door seems to have escaped the observation of both ✠ and myself, owing to its being situated in a private garden.

In the April number ✠ accuses me of being "very pertinacious on the subject of the old tower and the 'ancient cathedral of S. German's.'" As the plaintiff in these cases, I had a right to a rejoinder on his defence, and I did not then and do not now notice his last comments, because I considered that the matter was *sub judice*.

"I have lately visited the church of S. Nicholas, Saltash, as to the date of which there has been a controversy between two of the correspondents of the *Ecclesiologist*. The tower is placed on the north

side of the north aisle, into which it partially projects, a strong indication that it is of a different date from the aisle which abuts against it. I have no hesitation in pronouncing the lower two stages to be Romanesque, and for the following reasons. The small round-headed windows have the character of 'Norman' and not 'Third-Pointed' work: the quoins are of Caen stone, a material I did not find in any other part of the church, and, I believe, not used in Cornwall during the Third-Pointed period. The arch on the south side of the tower and opening into the north aisle is large and Pointed, and has at the springing on both sides the mutilated remains of an impost moulding, never found at any period later than the early First-Pointed. I have therefore no difficulty in satisfying myself that this tower belongs to the latter part of the Romanesque period. Moreover the tower is not the only remains of work of this period. On the south side of the nave is a doorway, now blocked up, of which there can be no doubt.

"The upper stage of the tower may be of any date. The masonry of it is rough, and different from the other two stages, and was probably built to contain the bells, which are not old.

"J. P. ST. AUBYN."

The decision upon S. German's church shall be forwarded to you as soon as I am in possession of it.

Your obedient servant,

AN ECCLESIOLOGIST.

S. MARY, WALLINGFORD.

*To the Editor of the Ecclesiologist.*

*August 23rd, 1855.*

MY DEAR SIR,—I am very sorry indeed, that a mistake should have been made about Mr. Brandon's name, and hasten to send you an explanation.

The fact was I never heard of Mr. D. Brandon, who, it appears, was the architect of S. Mary's, Wallingford: accordingly when I visited the church, previously to writing my notice, and was told that the architect was "Brandon," by the churchwarden who accompanied me round the building, I never for a moment imagined it could be any one but the survivor of the authors of "An Analysis of Gothic Architecture." Some windows in the church closely resembling some which are mentioned in the book as good examples, (or some such phrase) led me to connect the author and the name, and to use the word "characteristically," implying also that there was no particular originality about the design, but that it looked "bookish." This explanation must be quite satisfactory to all parties concerned, as the origin of the mistake must now be so very apparent to every one.

Believe me, my dear sir,

Yours very truly,

YOUR CONTRIBUTOR.

The Ecclesiological Society having so long taken an interest in the question of Christian Interment, and having even tried without success.

to establish a guild for this purpose, the following paper will be read with great interest by its members; of whom some may perhaps be able to contribute towards the fund required.

**"BURIALS OF THE POOR.**

"The Guild of S. Alban (consisting of communicants of the English Church) having been founded for the purpose of assisting the clergy in parochial work, and to revive and maintain a religious observance of all the offices of the Church; the members of the Guild residing within the parish of SS. Paul and Barnabas, Pimlico, have undertaken the burying of the dead poor with becoming reverence, as one of their special works.

"The Church has ever inculcated the burying of the dead as one of the 'works of mercy;' and we have the assurance of our Lord Jesus Christ that such works, if done to His poor, in His Name, are as done unto Him.

"In times past, the poor were able, at a comparatively small cost, to bury their departed relatives near at hand, in the parochial churchyard; but the rapid growth of the Metropolis having rendered extramural interments necessary, the expenses of burial have been increased, and unless due care be taken, the slight reverence which is even now paid to the dead will at length cease.

"The poorest mechanic cannot, under the prevailing system, be buried at a less expense than £4. 15s. or £5. The deep feeling, however, of the survivors struggles between prudence and love, and additional expenses are incurred until payment of them is all but impossible. With the poorest classes it is saddening to see the result of this feeling of respect. They draw deep on their miserable pittances, and pledge every moveable article, that they may have a 'decent funeral' for their departed relative.

"To aid the poor in this hour of need, it is proposed—

"1st. To purchase, for the use of the poor, biers, palls, cloaks, and all other articles necessary for the reverent performance of the last rites of the Church.

"2nd. To establish a fund from which grants might be made in part payment of the necessary expenses of burial.

"3rd. To bury the extreme poor gratuitously.

"4th. To obtain for the poor members of the Church a truly Christian burial.

"To effect the above objects, it is necessary to ask the more wealthy to aid by their alms in the Christian burial of their poorer brethren, and thus show forth in practice, their Christian sympathy and love.

"The members of the Guild feel assured that it only requires a statement of their object to ensure the warmest sympathies of Churchmen, to whom they now appeal for donations to establish, and annual subscriptions to maintain, this work of mercy.

"Communications may be addressed to the Hon. and Rev. Robert Liddell, incumbent of the parish; the Rev. James Skinner, senior curate of S. Barnabas; the parochial clergy; Mr. W. N. Green, 130, Sloane Street; Mr. James T. Withers, 21, Westbourne Place, Eaton Square; or Mr. J. T. Hayes, 5, Lyall Place, Eaton Square."

The adoption of Pointed architecture, even by the most advanced school of ultramontaniam, is worthy of notice. Some of our readers may recollect that a plan is afloat to commemorate the new dogma of the Immaculate Conception by building a huge Pointed church upon Mount Palatine; and still more lately we have seen a statement, that the authorities of Aix-la-Chapelle had availed themselves of the same event to start a subscription, and get plans from M. Schartz, one of the architects of Cologne cathedral, for a Pointed church in their city, to cost 400,000 francs, of which the inhabitants had promised 75,000 francs. In this case, however, the new dogma has clearly been made use of to push a work of church extension otherwise practically required, and the project itself, after receiving the sanction of the Pope, has met with an unexpected check. The municipality had given a spacious site opposite the railway station. The Prussian government however, instead of confirming this, has refused to allow the grant, and a smaller site in another part of the town has had to be bought.

*Ecclesiological Movement in Holland.*—M. Alberdingk Thijm, of Amsterdam, known for his devotion to ecclesiology in Holland, (upon which he has corresponded with the *Annales Archéologiques*) has started a periodical devoted to such studies in that city entitled *De Dietsche Warande*. We have received a very courteous letter from him announcing the intelligence, and requesting co-operation and exchange of periodicals. *De Dietsche Warande* (Dutch Guardian) appears every two months in numbers of a hundred pages, with illustrations. We hope soon to return to this interesting movement.

We are obliged to *Anglicanus Catholicus* for his original verses; which however are scarcely ecclesiological enough to be fit for our pages.

*Clericus Cicestrensis* is informed that there are, in MSS. &c., many precedents for wooden footpaces; which may be covered, or *not* covered, with carpet, according to individual taste. In his particular case we should recommend (we think) an uncovered footpace of oak. Its dimensions must depend in some degree on the scale of the sanctuary in question.

The Surrey Archæological Society have issued a satisfactory Report of the Council, with balance sheets and list of Members.

The energetic Curator of the Architectural Museum is proposing an exhibition, in the course of next season, of the works of Pugin.

A correspondent calls attention to Sir Charles Barry's renewed attempt to compass the removal of S. Margaret's, Westminster. We trust that the prodigious expense of this removal, if no better reason, may hinder the accomplishment of this audacious proposition. It is satisfactory, as a sign of public opinion, that the *Times* pronounced against the scheme.

Our space in this number, owing to the length of the report on the Paris Exhibition, has not sufficed for the insertion of the letter of *A Curate*, or for other articles which are in type.

Received F. C. H.—B. A.—S. B. G.—G. S.—J. M.—F. L. (too late for insertion.)

THE  
ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. CXI.—DECEMBER, 1855.

(NEW SERIES, NO. LXXV.)

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DE WITT'S PROPOSED EDITION OF PALESTRINA.

In the present total degeneracy of church music, and the absence of any modern compositions, emanating from a true religious spirit, the attention of all who still desire that the music performed in our churches and cathedrals should correspond with its real object, viz., that of elevating the mind and inspiring genuine feelings of devotion, is directed to the compositions of former ages. An increasing interest for the productions of the old composers is gaining ground throughout all Europe, in France, and Germany, more especially, in both which countries the higher clergy are exerting themselves to the utmost to reform the state of church music in their respective dioceses. At this juncture, therefore, the works of *Palestrina* are, above all, anxiously sought for.

This great man possessed the merit of being the first Roman composer who appropriated to himself the knowledge and science of the Flemish school of counterpoint, and of employing it as means to a great end. He first understood how to unite to profound learning the expression of truth combined with sublimity and deep, though simple, piety of feeling, in a degree which has since never been approached, and far less surpassed. He still remains the greatest of church composers, and, as founder of the church style itself, has given his name to compositions of this class.

No musical collection of any importance, either public or private, exists which does not boast of possessing, or at least, endeavours to procure manuscripts of his works. Rome, where this great musician began and ended his career, is the source whence all these copies are derived, and it is a matter of deep regret that the manuscripts thus diffused over all Europe are frequently made with such unpardonable negligence and inaccuracy as to be utterly unserviceable. A proof of this is the great demand for *printed* compositions of *Palestrina*; though even these

are many of them founded upon very imperfect manuscripts which the publishers are forced to set right to the best of their ability.

Baini, the director of the papal chapel, who died eight years ago sought to remedy this evil. His object was to publish a complete edition of the works of Palestrina in score, and with the modern notation; an undertaking for which he was eminently qualified by his thorough knowledge of these compositions, as is shown in his celebrated biography of Palestrina, aided by his position, which placed at his command all the documents and codices in the libraries at Rome, including the archives of the Sixtine chapel itself. He was, unhappily, overtaken by death before the realization of a project to which he had devoted the labours of years, but sought as far as possible still to further his design, by bequeathing to the library of the Minerva the most accessible of any in Rome, the whole of his papers and manuscripts.

These testamentary dispositions were, however, not permitted to be carried into effect; the Pope having commanded the bequest to be transferred to the archives of the Sixtine chapel, where it now remains, for ever buried from the world. In addition to this loss we have to deplore that the works of Palestrina existing in the libraries of Rome are treated with a culpable negligence, and squandered in the most unconscientious manner. Yet, whilst the Italians themselves show little interest for, and with few exceptions, are without the capacity of deriving advantage from, these treasures, they still withhold them with a miserly jealousy from strangers. Such being the present state of things with regard to Church music, we imagine it cannot but be acceptable to all, who, from various motives take interest in its reformation, to hear that an opportunity is now afforded of putting the public in possession of Palestrina's works, in the manner proposed by Baini, such as may probably never again occur.

Mr. Theodore de Witt, a young German musician, who has made the most comprehensive studies in counterpoint, has, during the last three years, been exclusively occupied with researches concerning church music, having received a commission from the king of Prussia, by whom he is sent to Rome to study and collect classical compositions. He now proposes carrying out the plan of Baini, viz., to publish a complete edition of Palestrina's works, for which he is well adapted, by his residence on the spot, connections, and facilities of various kinds. Still, satisfactorily to carry into execution a scheme on such a scale, the co-operation of all those is wanted who are able to further such an object. He has already made preliminary arrangements for the publication of this work. As, however, these would limit the diffusion of it to the royal libraries of one country, to the complete exclusion of France and England, it remains for consideration whether a publication which will certainly reflect lasting honour upon the country where it appears, might not be effected in England, (a land already distinguished by the liberality and scale of its undertakings) thus securing to the world, for ever, the enjoyment and advantage of this great work.



In reference to the proposed publication the following points are to be observed:—

1st. The work is intended to be *complete*. As, however, the scale

of it is so great as perhaps to deter many from connecting themselves with it on that account; it is in contemplation to begin for the present, with the *Motetts*, collecting and arranging them, as a whole, according to the annexed list.

2nd. The score will be arranged from the oldest editions, published by Palestrina himself, in single parts, as was the custom of the time. The unedited *Motetts*, which will be published in one additional volume, are taken from the oldest MSS. in the Roman libraries.

3rd. The original cleffs are retained, with the exception of the Mezzo

Soprano  and the Barytone ; but, wherever these are

changed, the original cleff is indicated before the line at the beginning of each piece.

4th. The additional sharps, flats, and naturals, which it is necessary to add, will be placed *over* the note, to which they refer, in order to leave the original text unchanged. They will be added according to the rules observed in the Papal chapel.

The collective *Motetts* of Palestrina, which are in the possession of Mr. De Witt, some of them *first editions*, some later, are as follows:—

1. *Liber primus Joannis Petraloyssii Prænestini Motettorum, quæ partim quinis, partim senis, partim septenis vocibus concinantur. Romæ apud hæredes Valesii et Aloysii Doricorum 1569.*

Besides this, other editions of 1586, 1590, and 1600. It contains twenty-eight pieces for five voices, and two for six, and three for seven voices.

2. *Johannis Petraloyssii Prænestini Motettorum, quæ partim quinis, partim senis, partim octonis vocibus concinantur, liber secundus. Venetiis apud Hieronymum Scotum, 1572.* (This is the only copy of the first edition to be had in Rome.) Later editions of 1588 and 1594. Contains twenty-two pieces for five voices, fifteen for six, and seven for eight.

3. *Joh. Pet. Præn. Motettorum, quæ partim quinis, partim senis, partim octonis vocibus concinantur, liber tertius. Venetiis apud hæredem Hieronymi Scoti. 1575.* Later editions of 1589 and 1594. Contains forty-four pieces.

4. *Joan. Pet. Præn. Motettorum quinque vocibus liber quartus. Romæ apud Alexandrum Gardanum 1583.* Contains twenty-nine *Motetts*. Later editions of 1584 and 1603.

5. *Joan. Pet. Præn. Motettorum quinque vocibus liber quintus. Romæ apud Alexandrum Gardanum, 1584.* Later edition of 1595. Contains twenty-nine pieces.

6. *Motetta festorum totius anni, cum communi sanctorum quaternis vocibus a Joanne Petro Aloysio Prænestino edita, liber primus. Romæ apud hæredes Valesii et Aloysii Doricorum fratrum Brixienisium, 1563.* Contains thirty-six pieces.

7. *Joan. Petraloyssii Prænestini Motettorum, quatuor vocibus partim plena voce, et partim paribus vocibus, liber secundus. Venetiis apud Angelum Gardanum, 1581.* Contains twenty-eight pieces.

The *Motetts* will be comprised within the limits of five volumes;



the unedited MSS. forming a sixth and last volume. One volume may be published every six months, so that the whole collection of Motetts would, in three years, be in the hands of the public.

## MOVEABLE BENCHES OR CHAIRS.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—The subject of chairs and benches is so far from being anything like a *res adjudicata*, that I venture to trouble you with some additional remarks on this most practical question; and I do so with less difficulty because the telling letter of "A More Practical Man" has remained for some little while unnoticed.

With a good deal of sound common sense, your correspondent looks at the matter from a point of view, which has not perhaps been sufficiently considered; and argues in favour of chairs as tending to facilitate the orderly performance of catechising, burials, week-day services, and the like. "A More Practical Man" complains, first, of having been cramped "a good many times, in a good many churches," in his laudable endeavours to obey the Church's directions respecting catechising. This of course is quite possible. But what in each case was the real source of all this mischief and vexation? in other words, were the churches, to which he refers, seated with benches,—“open moveable benches,” or with high, ill shapen, and perhaps badly arranged *pews*? If with the latter (as I suspect) his complaints, however just and sensible, are unfortunately quite wide of the mark.

Indeed, I must confess myself wholly unable to realize the difficulties, which he has so graphically described, except in some very old fashioned church, where the pulpit and desk stand before the chancel-arch, and where the entire arrangement is thoroughly bad and perverse. Here, of course, catechising would be a somewhat difficult process; but "A More Practical Man's" attempt to grapple with these difficulties is not simply grotesque, but also, (he must pardon me for saying so,) of a most un-practical nature. "He states bad arguments against the use of *benches*, in order that he may amuse your readers by knocking them neatly down."—

"Mutato nomine, de te  
Fabula narratur."

Of course, under ordinary circumstances, the children to be catechised would be arranged in a semi-circular class round the chancel steps; but to cling to this normal idea of a "*class*," when your only space is "a passage four feet wide, and of indefinite length," would clearly be a great mistake. In fact your correspondent's arguments on this point are perfectly conclusive. In such a church, the "*class*" must be superseded by what schoolmasters technically call "*a gallery*"—that is, the children would stand before the catechist, in a little compact group, the shorter ones in front, and the taller ones behind. I don't mean that

this would do away with all difficulty, but it would, I contend, be the most practicable way of arranging the children, under such very peculiar and awkward circumstances.

"But even with this arrangement," I fancy I hear "A More Practical Man" replying, "I should not have my children well in hand—I could not then pass a question round—taking places would be altogether an impossibility—and my constant exclamation of, 'next, next, next,' unintelligible." But the fact is, that in catechising, such bodily and mental evolutions as these, are neither advisable or necessary. During an examination in the school-room, we should of course let boys take places, and give separate answers, and so forth; but then catechising and examining are two very different things, and should not be confounded. In the former, we convey information chiefly by our questions. In the latter, we endeavour to extract from a child the amount of information which he has already gained. I remember being present not long since at a catechising on Sunday afternoon, when this distinction had been utterly lost sight of. The children certainly did all that was required of them, with great strictness and punctuality, but the effect on the congregation generally was tedious and wearisome in the extreme.

A good catechist then will, at least as a rule, avoid anything like individuality; and while he addresses his children as a body, he will take care to ask only such questions, as almost suggest their own answers, and then will require a uniform response from the entire class.

To return, however, after this long digression, to the main question before us,—chairs or benches? Now there is a disadvantage attaching itself to chairs, which will be felt, more or less, at the very times when our "More Practical Friend" is anxious to secure them. He says, "we must be able to have a given space in any part of the church we want." Granted. But, with chairs, how are we to prevent such spaces from being encroached upon, and so gradually lost, whilst the congregation is assembling? Benches will hedge in, and so preserve these spaces very well, but without the assistance of some such "awful personage" as a verger, or a *suiss*, I do not see how chairs can.

Funerals again are so little connected now-a-days with town churches, that we need scarcely allow their peculiar wants to influence us very much in this discussion; still it is quite possible that a large space before the chancel-arch (possibly as large as one entire bay of the nave) may be at times wanted in many of our churches, for such occasional services as those to which your correspondent refers; here then we may well allow chairs to take the place of the ordinary benches. And such an arrangement as this would also admit of our placing the pulpit more in the centre of the congregation,—a great point in a nave of some length, or of an unusually large area.

Now in one part of his letter "A More Practical Man" introduces a parallel between a church and—*proh pudor!*—a drawing-room. "Imagine," he says, "fixed benches in a drawing-room." Suppose on the contrary I were to imagine sofas, and settees, and armchairs in a church?—what then? Surely your correspondent would not introduce chairs, or anything else in his church, simply because he finds them suitable and convenient in so very dissimilar a place as his drawing-

room. Nor again can I suppose that his experience of the use we make of chairs ordinarily at our family devotions, would be any forcible argument in his favour. At home they seem to promote lounging and irreverent attitudes: will not similar results follow from their introduction at church?

Before concluding, however, I must say how heartily I sympathise with all that "A More Practical Man" has written on the subject of appropriated seats. In fact this is *the* strong point in favour of chairs; so strong indeed, that we may after all have to give up our opposition to them. Chairs may be less practically useful for worshippers than benches; indeed they are so: but is not this more than balanced by the corresponding advantages which empty chairs possess over empty benches? For the question, after all, is not a mere matter of taste: we care little whether "a congregation seated in chairs *looks* better than one in benches:" the whole subject assumes a far more practical bearing; and in seeking to make our churches available to the utmost extent for our "heathen millions," we may eventually have to adopt that kind of seat, which, with all its inconvenience and shortcomings, is best fitted to do battle with the great evil of our day, appropriated sittings. It is idle to call seats, whether moveable or not, "open," when they are practically *shut*, through appropriation; and it is still more idle to expect the humbler part of our town populations to come to church, unless we throw the entire area freely open to them: poor, ill dressed men, very naturally, shrink from the risk of being intruders at church.

But here comes the difficulty. Let a church start with "unappropriated" benches; in a very little while, we shall find, as your correspondent says, seats here and there "tabooed" by cushions and nicely bound books,—in fact, claimed and *appropriated* by the more regular church-goers. Now chairs would, in great measure, if not entirely, put an end to this sort of thing; benches must encourage it; and without the greatest care, and a kind of constant struggle, benches, however "open," or however nominally "unappropriated," will perpetuate all the worst and most practical evils of the pew system.

Benches, I am sure, are the best kind of seats for a church, if only we can make them *bonâ fide open* benches: if not, let us by all means have chairs. A somewhat slovenly congregation will be, at any rate, better than no congregation at all, and a little noise and confusion here and there in the service, will be far better than the propriety and stillness which now reign supreme in our poor beweped churches.

I must really apologize for the length of this letter, and beg to remain,

Dear sir,

Your faithful servant,

A CURATE.

September 10th, 1855.

[We are obliged to postpone till our next number an account of the success that has happily attended the experiment of using moveable chairs instead of benches, in S. Gregory's, Sudbury, where the system of the Church is being carried out with the most gratifying energy. The building has been restored by Mr. Butterfield. We hear also of other churches where chairs are about to be introduced.—Ed.]

## COLOGNE CATHEDRAL.

WE regret that nearly three years have elapsed since we gave the last account of the progress of the works for the completion of Cologne Cathedral. The *Kölner Domblatt* happily enables us to inform our readers of what has been done in this interval.

No. 111 of that periodical contains the minutes of a general meeting of deputies from the auxiliary associations, held the 30th of May, 1854.

The President reported that the Ladies' Association had lately presented half of the embroidered hangings which are intended to adorn four panels (*Felder*) of the choir, and that these had been hung on the south side.<sup>1</sup>

The Secretary stated the amount of contributions for the year 1853. The Cologne Men's Vocal Union had brought from London for the benefit of the building-fund 3417 thlr. 10sgr. (£510). The total amount received since the last general meeting was 29,861 thlr. 4 sgr. (nearly £4480).

The Secretary proceeded to read the Architect's Thirty-third Report on the state of the building, Herr Zwirner being hindered by ill health from attending the meeting. This Report contains a complete review on the origin and development of the undertaking, which we have thought worth translating at full length, except a few sentences relating to details of accounts.

"Respecting the possibility of completing the Cathedral very different views, as we know, had been circulated: some thought the existing structure insecure, and doubted whether any addition to it could be successfully made: some, without closely examining the matter, had rated the building expenses so extravagantly high, that it was vain to think of procuring the means. When, in October 1833, I had, for the first time, the honour of presenting a report on the building of the Cathedral to the then Crown Prince, now the reigning Sovereign, my rough estimate of 2,000,000 thalers for the completion of the church without towers, was thought so surprisingly small in comparison with those extravagant sums, that the accomplishment of the building-project, after this impulse, was seriously taken into consideration, and I was commissioned to make a particular calculation of the expenses.

"My proposition for the *partial* erection of the structure met with special approbation. According to this, the complete restoration of the vaulted aisles, and the raising of a temporary roof over the nave and transepts, as has already been done, formed the first part of the plan, and was first estimated for.

"This project was, as early as May 1834, presented to the then Principal Director of Buildings, Herr Schinkel, for revision. He ordered an estimate to be given for the further completion of the building as far as the permanent roof of the nave; but the structure was to be executed only 'en bloc,' and confined to the completion of the nave, aisles, and transept, omitting the vaulting, and the external architectural detail. The estimate which was accordingly exhibited by the 14th of August, 1838, gave the sum of 967,368

<sup>1</sup> These hangings, as we are informed in the following number of the *Domblatt*, are to be suspended above the stalls, where there are certain traces of paintings in distemper on the walls, very much defaced by age. They are to consist in all of twenty-eight subjects from the Nicene Creed. The cartoons are by Herr Ramboux, of Cologne.

thalers; but afterwards an estimate was required for a detailed artistic completion, which raised the sum to 1,200,000 thalers, and subsequently the completion of the building was sanctioned by the King's Majesty through a Supreme Cabinet-Order of the 12th January, 1842.

"After the Central Union for the building of the Cathedral had been constituted, which in § 1 of its statutes took for its object the completion of the Cathedral according to the original plan, His Majesty was pleased to order an estimate for the erection of the vaulting and the system of buttresses necessary thereto. The expenses of this, reckoned at 800,000 thalers, were, according to His Majesty's plan, to be raised by the eight provinces of the kingdom, and a proposition to that effect was to be submitted to the Committees of the Provincial States, then assembled at Berlin, in the latter part of the autumn of 1842. In consequence of the small interest which this ingenious project excited in the individual members of the states, the proposition was not submitted; and the cheering thought of being able to finish the whole Cathedral, without the towers, within twelve years, had to be given up.

"In consequence, at present, in the twelfth year of the building-operations (which were begun on the 4th of September, 1842), we see the structure only so far advanced as the forthcoming pecuniary means, agreeably to the estimated costs, have allowed. The entire ground-plan of the Cathedral has been completed by the erection of the transepts, the two gable walls of which, 150 feet high, in their varied architectural developement, rise as noble and sumptuous portals; all the aisles have been reared, and completed with their vaulting; above them soars the bold nave, and stretches from south to north and from east to west to the height of the cornice; the latter is already being set up on the south side; and here also the gables and external galleries (*Frontes and Galeries*) will soon stand completed, as is stated in the *Souvenir* of the Association for the present year. Upon the whole then, the erection of the stone-work of the Cathedral, up to the vaulting which is yet wanting, and the system of buttresses necessary thereto, according to the first principal section of the estimate, has been carried out; and the erection of the permanent roof will now be proceeded with, as soon as the funds allow.

"Besides these principal constructions in accordance with the estimate, we have also already begun on the west side to proceed with the northern tower. Here we admire the splendour and richness of the two new porches, which have lately been erected, according to the original plan, between the principal piers which belong to them, and are already 42 feet high; to them belong also the two middle piers, built on new foundations, and 42 feet high, as well as the eastern principal pier adjoining the nave, which is 150 feet high.

"Extraneously to the estimate, the temporary roof erected in 1848, and various other arrangements have been provided. The purchase of buildings and ground-plots, in order to make a clear space round the Cathedral, likewise appears among the expenditures in the subjoined statement of the sums laid out upon the building from the year 1842 to the last day of 1853. Among these will also be found the expenses of the restoration of the choir, which was completed in the year 1842 . . . . .

	Thlr.	Sgr.	Pf.
"The estimate for the completion of the Cathedral, exclusive of the towers, and of the vaulting and flying buttresses, was, as above mentioned . . . . .	1,200,000	0	0
	Thlr.	Sgr.	Pf.
"The expenditure to the end of 1853 has been . . . . .	988,125	18	3
"The projected expenditure for 1854 is . . . . .	100,000	0	0
	<hr/>		
	1,088,125	18	3
"There will remain consequently . . . . .	111,874	11	9

which is considerably more than is requisite for the completion of the roof and the plain glass windows included in the estimate.

"This result I think I may consider as very cheering. It exhibits a proof that these laborious works were correctly estimated for, and that the operations have been conducted in a strict and orderly manner.

"Under the protection of God, to Whose honour this noble work is being erected, the whole undertaking has hitherto advanced happily, and the bold and lofty masses of building rise mightily on every side. The great difficulty of joining the new parts of the structure with the older has been surmounted without danger; and there only remains yet the laborious restoration of the vaulting abutments and ribs over the old temporary wall between the choir and transepts, which will then be pulled down, together with the setting up the centring of the vaulting ribs, in order to proceed then with the erection of the system of buttresses and the vaulting itself. The cost of this is, as I before stated, estimated at 800,000 thalers, and accordingly the time of the completion of the Cathedral will depend on the further success of the collections of the Association, which have hitherto furnished such cheering results.

"(Dated) Cologne, 29th May, 1854."

The reading of this Report was followed by two good speeches and some other business.

The Cologne Men's Vocal Union returned from their second journey to England on the 6th of June, 1854, bringing with them the sum of £1,000, for the building of the Cathedral. They met with a hearty reception from the Directors of the Cathedral Building Association, and the citizens of Cologne.

We pass on next to the following document, which describes minutely the progress that the building had made up to the end of last year, and is the latest complete account of it that has yet appeared.

"ARCHITECT'S THIRTY-FOURTH REPORT RESPECTING THE WORKS FOR THE COMPLETION OF COLOGNE CATHEDRAL, FOR 1854.

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"In the Thirty-third Report, of the 29th May last, the state of the works up to that period is described; it will, however, contribute to a better view if the events of the whole year are here pointed out connectedly; and this appears so much the more desirable, as in the case of such an architectural work, calculated to occupy many years, and comprising many different structural parts, the results attained in shorter portions of time are hardly perceptible. Moreover, not only the great extent of the building requires an equable advancement of the structure on every side, but this procedure is also necessarily demanded by the separate management of the works on the account of the King, and on that of the Association. This separation, which has been strictly observed since the resumption of the building, has been always attended with many difficulties as to the conduct of the works and the accounts; but, on the other hand, it has very substantial advantages for the progress of the undertaking, which must not be estimated too low. For, since the works for the completion of the Cathedral are maintained to the extent of one-half by voluntary contributions, it is necessary to set before the eyes of the Cathedral-building Associations the results of their activity in the building itself, and so to keep up their interest in the undertaking. Though the advancement of the works carried on for their account on the north side may, in single years, have apparently lagged behind the operations which have been regu-

larly continued out of the Royal fund since the laying of the foundation-stone on the 4th of September, 1842; nevertheless, at present, after twelve years' uninterrupted industry, the two stand at the same level: as is evident, without further proof, from the mere aspect of the Cathedral, and may easily be perceived from the following review of what has been accomplished during the past year.

"In tracing the course of operations up to the present hour, we shall begin with those carried on for the Royal account on the south side of the Cathedral.

"At the end of the year 1853, the outer walls of the nave and transept on this side had been raised as far as the under edge of the cornice lying above the principal wall-plate. This cornice consists of two courses of large coping-stones,  $5\frac{1}{2}$  feet long, lying one upon the other, binding together the whole thickness of the outer walls; of which courses the lower one is richly ornamented on the outside with artistically sculptured foliage, while the upper forms the proper coping. This cornice, only 3 ft. 7 in. high, constitutes the only complete horizontal binding over the pointed windows, 55 ft. high, which airily pierce the outer walls, and make them seem now like a delicate row of pillars. For the total height of these piers, which descend to the floor of the church, amounts in all to 150 ft.; and besides that cornice there occurs only one horizontal binding in the triforium, or middle gallery, which is very light and open.

"It was therefore necessary to exercise great care in the construction of the upper cornice. The large stones were tied together with iron clamps, which were laid in a heated state in holes previously hewn in the stones, and had natural asphalt poured round them; so that by this means all accession of oxygen was prevented, and consequently the oxydation of the iron for ever provided against. Similar bindings of stones with iron, having asphalt copiously poured over it, have been frequently practised in the building of the Cathedral during these twelve years, and are much to be recommended: only they must not be applied externally; for if they were, not only would the building be disfigured, but also, through the repeated influence of the sun's rays, the asphalt would be apt to run. All other substances used for filling round the clamps in the stone, as mortar, Paris-plaster, sulphur, and even lead, have failed in our cathedral, as in other places: they have always allowed the iron to oxydate, and forced the stones asunder by their expansion, as may be observed in many places in the old parts of the cathedral. On this account, wherever, in the recent work, asphalt could not be employed, bronze has been used instead of iron for binding the stones, and the holes filled up with lead. Before we quit this so-constructed cornice, which, in its high situation, seems like a narrow streak, it may be interesting to mention that its erection upon the nave and transepts all round the cathedral has cost about 25,000 thalers (£3,750), in which, however, are included the previously-erected cornices of the porches on the north and south sides of the cathedral.

"Not less expensive was the erection of the gable-fronts over the windows of the nave and transepts. They form elaborate baldachinos, with their strongly-featured and aspiring copings beset with crockets on their ridges, and crowned at the top with rich floriated crosses; while the faces of the gables are elegantly filled with so-called cobwebs of fine geometrical work (*Masswerk*), in radiated and star-like figures. This artistic elaboration and the laborious cutting of the stones involved great expenditure.

"On the south side of the nave are six windows, completely fitted with gables of this description, which give to this façade a sublime beauty, which few cathedrals possess in an equal degree. On the south transept also are six similar gables, finished, with the exception of the crosses, which cannot yet be set up here for want of proper scaffolding.

"Between every two of these gables there rises above the cornice a slender

pinnacle (*Fiale oder Pyramide*), 33 ft. high, developed as an organic offshoot of the pier between the windows, serving rather for ornament than for a useful addition to the weight of those piers. On the south of the nave these pinnacles have all been completely erected, for which purpose a high flying scaffold (*Bock-gerüst*) was placed upon the fixed scaffold, 160 ft. high, and moved along upon iron rails. The drawing up and transport of the stones by means of this ingenious machinery appeared extremely dangerous, but was accomplished with tolerable ease, and without mishap. Since this flying scaffold has still to be used on the north side of the cathedral, the upper parts of the pinnacles on the transepts could not be erected. Meanwhile the stones for that purpose are wrought, and the lower courses already laid, as far as the top of the parapet, which stands 9 ft. high above the cornice. The latter fills the spaces between the pinnacles and gables, and chiefly serves to protect the passage along the gutters, which are carried concealed behind them. But above all, they present, in their light and open work of columns and pointed arches, in connection with the pinnacles and gables, an extremely ornamental finishing crown to the nave. In the transepts also these parapets are already erected, except in the last bay beside the gable of the porch, for the erection of which it is necessary to have a complicated scaffold; and the parapet cannot be completed till the latter is removed again.

"According to the plan for carrying on the building, a part of this porch-gable was to be erected in 1854, and the stones were ordered for this purpose at the quarries in Wurtemberg, in the beginning of 1853. The very small depth of water during the autumn of that year, also the long winter, and the unusual drought in the following spring, almost stopped navigation in the Neckar; and it was not till the middle of June last [1854], that is, after an interruption of more than half a year, that the first deliveries of stones from Wurtemberg again arrived at the building-yard. At this time the great stores of stone at this place were so exhausted, that we were threatened with a complete stagnation of the building-works in consequence. Accordingly, in order to provide against the consequence of such hindrances, we were obliged to pay attention to the laying in of still greater stores of stone; and on account of the funds necessary for this, the completion of the porch-gable had to be put off. Meanwhile many stones have already been hewn for that purpose during this winter, so that they can be set in their places in the beginning of the spring, after the necessary complex scaffolding has been erected.

"The restoration works at the wall of the south choir-aisle, as far as they could be combined with the new works, were taken in hand under very difficult circumstances, and can only be completed in the course of this new year.

"On the other hand, in the interior of the nave and transepts, the principal vaulting-ribs have been erected and walled over. These form the most important principal constructions of the nave-vaulting, and are entirely set up, except the two longitudinal arches in the crossing, where they must be postponed, because their construction is dependent upon the proposed erection of the central tower; and we are awaiting the Royal decision respecting the execution of this project.<sup>1</sup>

"On the west side of the cathedral the further building of the north tower was taken in hand on the Royal account, within the narrow limits fixed by the building scheme. According to the supreme decision of His Majesty, only the fifth part of the public money granted for the completion of the cathedral is to be applied yearly to the building of the tower. The extreme richness of the architectural forms and features, together with the extent of the masses of stone, consequently makes the progress appear very moderate. At the end of the year 1853, the middle porches, as well as the side porches, had been completely vaulted in; above them now, in the year 1854, the beginnings of the

<sup>1</sup> The decision of this question is given in the next Report of the architect.



crowning gables have been laid, and the colossal masses of construction filled up level to the height of the capitals of the middle pillar. Also the northern side-pillar of the tower, adjoining the side porch, has been continued, with its rich details, to the height of those capitals—in all, 42 ft.

*"On the north side of the cathedral the building works were undertaken, according to the scheme, on the account of the Central Cathedral Building Association.*

"In the year 1853, from want of funds, they were in arrear of the corresponding parts on the south side, which were proceeded with on the Royal account.

"For instance, the great windows on the west side of the transept were not yet completely over-arched, and the whole very massive—and consequently expensive—superstructure remained yet to be proceeded with. This was done in the year 1854; and, besides, the building-works in this quarter have been so vigorously advanced, that they could be restored quite to a level with the above-described new parts of the building on the south side. Without minutely repeating the description of these works, which has already been fully given for the south side, it may be satisfactory to take a general glance at them.

"The cornice has been completely set up on the north side of the nave, and the north transept; the gables above the windows of the nave, and the intermediate pinnacles and parapet, are likewise finished and built up on the north transept just as far as on the south. In like manner the erection of the northern porch-gable, provided in the plan of operation, was necessarily limited to the preparation of the requisite hewn stones, for the reasons above given. The restoration-works, however, undertaken at the wall of the north choir-aisle, were of much greater extent than those at the south-east wall of the [south] choir-aisle; and at this place it was necessary almost entirely to renew the buttresses and windows.

"These extremely dangerous and difficult operations are not yet finished, and must therefore be continued in the next year. The principal vaulting-ribs, which have been turned in the nave and transepts, have been already mentioned. The portions of the works carried on for separate accounts on the north and south sides found their point of junction when the key-stones of the principal vaulting-ribs were fitted in; a circumstance which excited a very joyful feeling in all employed on the building, and gave new life to the hope of a happy completion of the vaulting.

"Before, however, the vaulting itself can be executed, it is necessary to build the external flying buttresses requisite for its stability, such as are applied to the choir. Without these, the lofty and unstable outer walls of the wide nave would be forced apart by the side-thrust of the vaulting. In consequence of the very slight strength of these walls, which consist of weak piers and wide and high windows, even while they were building, the vibrations were so observable, that they increased the difficulty of correctly laying the hewn stones.

"It was necessary, therefore, to apply firm supports, which have besides at the same time to satisfy other conditions of construction. The wooden beams employed for that purpose serve, by the way, as complete ties for keeping together the vaulting-shafts, whereby alone it has been possible to erect the aforesaid vaulting-ribs, and to place the necessary centring, independently of the lower principal scaffold. In order to prevent a bending of the tie-beams, from their formidable length, they have been so strengthened with cross-work (*sprengwerken*), that they serve for a support to the scaffold extending above them. The latter, as is known, was to be supported by the temporary roof erected in 1848 over the nave and transepts, and was accordingly set up in connection with it; but since the scaffold timbers above the roof could not be protected against the effects of wet, and the fir-timber employed for that purpose, as is the

general practice, did not promise to last very long, the undersigned had already, in the year 1850, called attention to the serious subject of this very expensive auxiliary construction, and shown the necessity of procuring larger building-funds in order to expedite the work, so that it might not be necessary to renew such an expensive scaffold. Though, in consequence of this representation, the Building Associations exerted themselves to collect larger contributions, and though more liberal gifts followed upon the Pastoral Letter (dated February 18, 1851) of his Eminence the Right Rev. the Lord Archbishop of Cologne, Cardinal Von Geissel, urgently pressing the business of the cathedral-building upon the Diocesans: still these contributions were not sufficient so to expedite the very expensive works that they could be advanced to the stated extent in the short space of time which was allowed for the duration of the necessary and colossal scaffold. Already, in the year 1853, the horizontal timbers and beams of the latter were attacked by fungi and decay; and, notwithstanding the repairs then undertaken, this whole construction could no longer be considered secure. Accordingly, for the further erection of the scaffold, 160 ft. high, the above-described cross-works, placed above the tie-beams, had to be used, in order to avert all danger. When it is considered that these high and ponderous masses of scaffolding, without any complete substructure, are held suspended only by curious constructions of wood, over the temporary roof of the church, and consequently over the heads of the faithful who daily assemble there, and that besides they serve to bear great burdens, it will be acknowledged that the greatest security is absolutely necessary. To contrive and carry out satisfactorily a solid framework of scaffolding, is, therefore, not one of the least cares of the superintendent of this incomparable building; where heavy burdens have continually to be moved to and fro at a giddy height, and where the least oversight, whether in the management of the machinery, the insertion of the clamps in the stones, or the locomotion of the various heavy materials, might be attended with the worst consequences, and endanger the lives of many men. Not less important is it at the same time to make the scaffolds as light as possible, and to avoid too great an expenditure of wood; in order that, while we cannot dispense with the use of fire, we may diminish the danger of a possible conflagration, whereby the whole building, raised at so great a cost, might be destroyed.

"It would be superfluous further to explain what incessant care and watchfulness is required in order to provide against all these great dangers. On the other hand, it is a happy thing that, in the course of the present year, the extensive scaffolding above the temporary roof in the nave and transepts can be removed.

"Other scaffolds, again, will be raised for building the external buttresses, both upright and arched, which from this time will form the chief subject of our industry. Without these, as has been before said, the erection of the bold vaulting is impossible; and, without that, the completion of this house of God cannot take place. That, however, which is first to be executed in the year now commencing consists of the high gables above the two portals on the north and south sides of the cathedral. The erection of the scaffolding requisite for this purpose is attended with extraordinary difficulties; it cannot be raised from the ground to the height of the portal-walls, which are already built up to the height of 150 ft., because that would involve a disproportionate amount of expenditure. Independent scaffolds, reaching 220 ft. above the floor of the church, must therefore be so constructed above the already existing cornice of the outer walls of the transepts, that the moveable machines requisite for drawing up and transporting the stones may be guided hither and thither in the free air; and this operation must excite some interest while it continues. Great dangers are still to be encountered in it; but under the gracious help of God, Who has hitherto so visibly protected this church rising to His honour, we confidently look forward to further good success.

"Another difficult and laborious operation remains still to be executed, in turning the two above-mentioned longitudinal vaulting-ribs in the crossing. In this place the decayed abutments above the temporary wall at the end of the choir must be thoroughly restored, in order that they may be able to bear those arches which are destined for the construction of the vaulting, and, in addition, for the reception of the central tower.

"After the erection of these vaulting-ribs, there will be no obstacle, in a technical point of view, to the removal of the temporary wall adjoining the choir. Then, and after the completion of the two roof-gables, we shall also set about the erection of the principal roof.

"The present temporary roof must nevertheless be retained till the vaulting is finished, and the expensive glazing of the many large windows executed; for without these two conditions the church could not be used. It might also be expedient to defer till then the much desired removal of the said temporary wall, which separates the choir from the nave; for, as long as the vaulting and windows in the latter remain unclosed, the choir cannot be opened, on account of the strong and constant draught of air, without stopping the celebration of Divine Service, which has been held uninterruptedly for more than half a thousand years, and has not been discontinued even during the works of restoration and completion that have now been going on above thirty years. The Reverend Clergy of the cathedral have, in consequence, endured much unavoidable disturbance and many mischievous draughts; but the latter would, by the removal of the temporary wall, be infinitely multiplied, and consequently it would be almost impossible to stay in the choir. If, however, it were desired to remove the temporary wall before the completion of the nave, it would be necessary, at any rate, to set up instead of it a wooden partition, above the temporary roof, the erection of which, in such a position, would be attended with considerable trouble.

"On this account, then, it seems advisable to leave the temporary wall, with the organ erected on it, standing, till the completion of the cathedral. That time is no longer very far off, but it could be brought much nearer by an increase of the building funds. The amount still requisite for that purpose appears in the preceding (thirty-third) Report."

[The remainder of the Report relates to the chief external events that had occurred during the year, namely, the visit of the ex-King of Bavaria, and the decease of two fellow-labourers in the work of completion.]

"(Signed) ZWIRNER, Architect, &c.

"(Dated) *Cologne, Jan. 10, 1855.*"

### THE FRIEDENSKIRCHE, POTSDAM.

Of the ecclesiological movement in Prussia proper (Cologne, Altenburg, Aix la Chapelle, the church of S. Apollinaris, &c. coming only politically under that designation) we know too little. Occasionally rumours reach England of a royal chapel in Berlin of astounding gorgeousness, of a Norwegian wooden church transported bodily, and so on. But as to the real state of matters we are practically in the dark, except that the perception forces itself, that all this movement apparently hangs on one man—and that man the sovereign. Thence of course arises the feeling of the instability, not to say possible unreality, which has formed part of similar convictions in respect to the churches of

Munich, or the new cathedrals of Moscow and S. Petersburg; the one the work of an already abdicated, the other of a deceased monarch. With respect, moreover, to the Prussian movement, there is the additional consideration removing it from the sphere of our sympathies, that its object is the worship of the Protestant establishment of that land. Still, as a mere fact of contemporary history, we ought to know more about it than we do, and as to its destination, the law of charity teaches us to regard its intention rather than the imperfect accomplishment which alone that destination is capable of attaining. Whatever judgment moreover we may pass upon the King of Prussia's political actions there is a pleasure in turning from the chaos of state strifes to the calm of religious art, where it is allowable and right to meet upon the common basis of a perpetual God's-truce.

With these reflections, and the protest that, in our phraseology, we do not forget, though we abstain from obtruding, its Lutheran destination, we proceed to the description of the church whose name heads this article, and the knowledge of which ought, by this time, to have come, as we fear it has not, within the cognizance of the ecclesiological circle. We are indebted for our materials to a sumptuous account published at Berlin and Potsdam this year, in folio, profusely illustrated.

Potsdam, as our readers must know, stands to the Prussian state much in the position that Versailles did to the France of the old Regime—the seat of the favourite palace of the sovereign, surrounded by a town of some dignity and size,—not a shabby and insignificant collection of houses such as Windsor displays. In the quarter of the city, near the palace of Sanssouci, it seems there was a lack of church accommodation which the King of Prussia has remedied by the erection of a pile of buildings commenced in 1844 and finished as far as the church was concerned in 1848: the remaining constructions being of later date. The site selected is just within the gardens of Sanssouci, a position which may have had its weight in the determination of the scale and the richness with which the work has been carried out. The style employed is the basilican for the church, sidling in the accessory buildings into Italian. Predilection may have in a great measure guided the choice, but there was the further reason that the apse contains the replaced mosaics of the church of S. Cyprian, at Murano, near Venice, which were taken down with or without reason a few years ago, and purchased by the King of Prussia.

The dedication selected is *Friedenskirche*—"Church of Peace," in allusion to our blessed Lord's title, "Prince of Peace"—a dreamy appellation, and not unindicative of the phase of opinion, personal and corporate, which its worship has to represent.

We have mentioned accessory buildings—these comprise not merely the parsonage and schoolhouse—but actually—the church being an imitation, close but not complete, of S. Clemente—the merely æsthetic adjuncts of a narthex and an atrium, *name* and thing—the latter opening on the one side into a regular cloister, also so named ("*Kreuzgang*") besides which there is a smaller secondary cloister and a long covered portico on the other side, altogether a large display of colon-

nading. The church itself—to revert later to the other buildings—was originally designed by the architect Persius, under whose guidance the foundations were laid, in 1843, and the first stone on the 14th of April, 1844, the centenary day of the foundation of Sanasouci. Persius however died in the summer of 1845, after which the works were carried on by M. Stüler, with the help of M. Von Arnim.

Passing through the three arches, borne on Ionic pillars, of the narthex, which measures, assuming orientation, 66 (Rhenish) feet from north to south, and  $18\frac{1}{2}$  in breadth from east to west, we enter the church, which comprises a western constructional gallery, architectural nave of nine bays, with aisles, central apse, and two chapel-like buildings with apses, flanking and projecting beyond the nave apse, but divided from the church by solid walls and used respectively as baptistery and sacristy. The dimensions are, nave and aisles, 97 feet in length, including the gallery space; apse 19 feet—in all 116 internally; width of nave 30 feet (S. Clemente's being 39); aisles  $15\frac{1}{2}$  feet each; the extreme height of the nave 64 feet. The circular nave pillars, of dark green marble, from the Hartz mountains, are surmounted by Ionic capitals, of Carrara marble, and carry semicircular arches. A bold cornice parts the ground- and the clere-stories,—the latter pierced with nine round-headed windows.

The accommodation given must clearly be extremely scanty, for the nave floor is kept free of any sittings, and paved with lozenges of white and blue Carrara marble. The congregation is relegated to the aisles which are filled with rows of permanent seats, ranged stall-wise, the backs being panelled with wood up to the base of the aisle windows, which are likewise round-headed. The roof, which is of a low pitch, is of the simplest tie and king-post design. From the centre of each tie, a pendant hangs down, like an extremely elongated fir-cone, presenting an ugly and debased effect. The panels of the roof are subdivided into numerous small square panels, coloured blue, with gold stars.

But the choral arrangements and decorations are the most remarkable. The church is a basilica, and the seats of the officiators are accordingly placed behind the altar, forming a bench running round the semicircle of the apse. There is no chorus cantorum, as at the prototype, S. Clemente's, but the sanctuary platform projects to the first pair of pillars of the architectural nave, from which it is ascended by three steps in the centre, flanked on either side by a low solid screen of Pentelic marble, inlaid with coloured marbles. Out of this screen, on the north side, grows the (so-called) "ambo," or pulpit, of the same material,—presenting to the nave a face of three sides of an octagon, and weighted—so to speak—by sections of wall, "ramping" from its cornice line to the north and south extremities of the half screen,—giving the elevation of a truncated pediment. These walls, of course, mask the staircase. On the *south* side, the half-screen bears a desk for the Gospel—on the wrong side, it will be noted. The Epistle desk stands centrally at the summit of the steps, and is likewise of marble, open, and supported on four pillars. The altar is pushed considerably to the west, and stands under a ciborium, composed of four fluted Corinthian pillars, having a low pediment, crowned with a gilt

cross. These four pillars (which we are specially informed are a present of the Emperor Nicholas,) are monoliths of jasper, measuring 9½ feet in height, and  $1\frac{1}{4}$  in diameter,—or, with their gilt capitals and bases, 12 feet in height. The altar itself, of Pentelic marble, is composed of a mensa, supported, to the west, on three Ionic pillars, and behind, by a solid slab of inlaid marble. Some little way behind it, but still under the ciborium, rises from the ground a plain marble cross, six feet high, which has, of course, the perspective look of a much shorter cross placed on the altar upon which the two candlesticks, which are represented lighted, actually stand. But the most extraordinary æsthetic *mimesis* remains to be told: there is an ivory dove (as symbolic of the HOLY GHOST,) suspended from the roof of the ciborium over the altar, as if it were a pyx of that most ancient form.

We have alluded to the mosaics brought from S. Cyprian's, Murano. They fill the conch of the apse, and the soffit of a broad triumphal arch, evidently designed to suit their dimensions. Their subjects are, in the centre of the apse, our Blessed LORD, enthroned in majesty, His right hand in benediction, the left carrying the book. On His right hand stand the Blessed Virgin and S. Peter; on His left, S. John the Baptist, and S. Cyprian episcopally vested. The soffit of the arch bears S. Michael and S. Raphael, with the Agnus Dei in the centre. These mosaics are attributed to the 11th century, and were made as an inscription testifies by order of Frosina Marcella. To favour them, there is no other mosaic decoration in the church; but its coloration (all, it will be noted, constructional,) is carried out in marbles and lavas of subdued tones. Beside them are numerous texts in German inscribed, as over the triumphal arch, &c., selected in a very Catholic spirit. Our Primates may be interested to learn, that those over the entrance to and within the baptistery, comprise the passages which most clearly enounce Baptismal Regeneration. The font itself is of Pentelic marble. The organ, in the western gallery, runs into mere Italian in its ornamentation.

The tower, which stands detached, to the north-west, is imitated from that of S. Maria in Cosmedin, at Rome, but of different dimensions, being 132 feet high, and 20 square; its prototype only measuring 108 by 16½. After a high ground-story, reaching above the roofs of the adjacent buildings, it rises with seven pierced stages, the two lower having discontinuous couplets of round-headed windows in each face,—the five upper, continuous triplets. This tower was built between 1848 and 1850, and contains a peal of four bells. In the pillars of this, and of the other dependant buildings, considerable use has been made of terra-cotta.

The atrium encloses a central fountain, out of which rises a copy, in electrottype zinc, of Thorwaldsen's famous statue of our Blessed LORD. There is, in the large cloister, another well. We shall not attempt the description of the parsonage and school-houses, which are on a magnificent scale, comprising two encloistered gardens, and appear, from the elevations given, to be dignified and successful examples of a somewhat severe Italian style, linking itself to the basilica by the use of round-headed windows.

The whole pile of buildings is, as it will be seen, of much interest as a specimen, though for a worship in which we can have but an incomplete interest, and built in a style falling far short of the more perfect Pointed, with which our chief sympathies lie—of what we have, in various localities in England, such as S. Barnabas, and All-Saints', Margaret-street, aimed at, viz., a highly-decorated town church, with its due coronal of accessory buildings. The difference is, that here private persons, there a king, undertakes the work. That the Friedenskirche must be very striking, and probably religious in its aspect, as well as sumptuous in material, we do not doubt.

We will not indulge in the inevitable train of thought which leads us to marvel how such a work, which, if it is not Catholic in its whole appointment, is nothing at all, can be undertaken, and yet the one thing needful—the one thing which would sanctify and vivify all this—be overlooked. Our prayer is, that the external may be the prelude of the internal and the real—Fiat! fiat!

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#### DE GUILHERMY'S ARCHÆOLOGICAL PARIS.

*Itinéraire Archéologique de Paris par M. F. de Guilhermy, Membre du Comité de la Langue de l'Histoire et des Arts de la France, et de la Commission des Édifices Religieux. Paris: Bance, Editeur. 1853.*

M. DE GUILHERMY has in this volume furnished us with a most useful account of the numerous remains of mediæval Paris. It is a misnomer indeed to call it an Itinerary—which we take to mean a guide showing how, in a certain number of days' journeys, a visitor may most conveniently inspect the several objects worth seeing in a place:—it would have been twice as useful indeed had it been cast in this form. It is really a formal treatise on the antiquities of Paris, and describes what has perished almost as minutely as that which still remains. Thus the volume opens with an account of the Gallo-Roman epoch, followed by a section on the "Christian and French epoch." Then comes an account of the Church of Paris, its Bishops, &c., with a description of the ancient churches, wholly or in part, preserved; a brief sketch (scarcely indeed more than an enumeration) of the modern churches; and notices of the suppressed or destroyed churches, abbey, priories, and commanderies. The volume concludes with sections treating of the ancient royal palaces, the Palais de Justice and its subsidiary buildings, the Hôtel de Ville, colleges, libraries, hospitals, ancient bridges, houses, &c. and the environs of Paris.

The Thermæ of the Hôtel de Cluny represent the Paris of Gallo-Roman times. Of the Proto-Christian period no remains exist; but M. de Guilhermy states (p. 14), without however citing his authority, that less than a century ago a crypt was shown in Notre-Dame des Champs where the first Christians used to assemble for worship. The site of this convent was behind the gardens of the Luxembourg, where

a street still bears its name. The church has wholly disappeared, but M. de Guilhermy says (p. 244) that it is believed the crypt still exists under one of the streets near the Val de Grâce. It would be well worth a search, we should think.

The cathedral of Notre Dame is described very minutely, but not very vividly. We should have liked (we confess) more detailed information about the curious Romanesque circles which M. Viollet le Duc has lately restored in the triforium at the angle between the nave and the south transept. We are surprised also to find our author deciding against any attempt to add to the towers of Notre Dame the spires for which the original architect made preparations; not—which would be reasonable—because the strength of the substructure is doubtful, but from a sentimental attachment to the familiar aspect of the incomplete towers, and an improbable belief that the original architect left them intentionally unfinished. We must say that we think such an argument very worthless. We quote his language on this point:—

“La physionomie de Notre-Dame, avec ses deux tours carrées couvertes en terrasses, a quelque chose d'historique qu'il faut respecter. Nos yeux sont tellement faits à voir les tours telles qu'elles sont, que nous aurions peine à nous les figurer plus belle sous une autre forme. Rien ne dénote dans la construction de la façade que les ressources aient manqué pour la mener à perfection. C'est partout le même choix de matériaux, la même richesse d'ornements, le même soin dans l'ajustement. Si donc l'architecte du XIII<sup>e</sup> siècle s'est arrêté à la naissance des flèches, c'est qu'il aura sans doute lui-même condamné son projet primitif.”—P. 39.

After the cathedral S. Germain des Prés is described. M. de Guilhermy is not half severe enough on the present misappropriation of the ancient choir. He says—

“On a supprimé les stalles pour convertir le chœur en chapelle. On a recouvert aussi avec les dalles le puits de Saint-Germain, que nous avons pu voir encore près de la quatrième colonne libre du chœur au nord. Son existence et ses vertus miraculeuses sont constatées dès le IX<sup>e</sup> siècle.”—P. 138.

Next in order comes S. Germain l'Auxerrois; where, over the curious western portal, there is (it seems) an ancient chamber (of which M. de Guilhermy gives a view) retaining all its original fittings. With respect to the criticism of modern works of restoration and decoration in this church and everywhere else, M. de Guilhermy is (we may observe once for all) somewhat vague and reserved. He is afraid, as he says in one place, “de froisser des susceptibilités d'amour propre.” Saint-Séverin offers no point for special remark except the beauty of its Middle and Third-Pointed work and its unusual plan of double aisles and apse, but no transepts. Saint-Leu-Saint Gilles retains an ancient nave, considerably mutilated. S. Nicolas des Champs, a very late Pointed structure, is remarkable for its unusual length, and for its plan—which, like S. Séverin, is apsidal but not cruciform. Saint-Laurent has a choir, apse, and tower of the fifteenth century. Saint-Merry is a specimen of the very last age of the expiring Pointed, not having been finished till 1612. A vaulted crypt in this church, of the date of the rest of the building, has just been cleared out. Saint-Gervais, and Saint-Médard, are both of them Late-Pointed churches, the former of them remarkable for its



magnificent height, although its *coup-d'œil* is somewhat impaired by a sumptuous but quite incongruous classical west front; and S. Etienne du Mont is better known as an especially interesting example of the last phase of mediæval architecture. The latter church is rather a favourite one with our author; and he gives an engraving of its western façade, including the fine Romanesque church and refectory of S. Geneviève, adjoining it on the south side, which have wholly disappeared. We regret much that no view is given of the curious Jubé in S. Etienne du Mont, being, as it is, an unique example in Paris; nor of the remarkable arches at mid-height between the columns of the arcades. The former M. de Guilhermy praises as a "chef-d'œuvre de stéréotomie," and describes somewhat piquantly. The gigantic Saint Eustache, commenced in 1532, is (as we need scarcely remind our readers) a Pointed conception embodied in Renaissance detail. With this M. de Guilhermy concludes his list of ancient churches, and he illustrates its south and west façades. He then briefly notices sixteen churches of the seventeenth, and four of the eighteenth centuries. The present century has seen seven churches built, including the Madeleine and Ste. Clotilde; and six new parishes have been formed, for one of which, S. Eugène, the abominable new church (described in one of our late numbers) is now in course of building.

The destroyed churches of Paris must have been almost innumerable. Seventeen churches, besides the Sainte Chapelle, a monastery of Barnabites, and the Hôtel Dieu, were clustered round the cathedral in the little Ile de la Cité! This, however, was probably the most crowded part of the old city. The destroyed church of Saint-Jacques de la Boucherie seems to have been a rich Flamboyant structure, judging from its west façade, which, comprising the tower, is engraved in an illustration.

Of the ruined abbeys there exist various remains of Ste. Geneviève, now used for secular purposes. Of the celebrated house of S. Victor not a trace remains except a fragment of a grange, of the fifteenth century. Of this church in its original condition we find several interesting engravings in the *Topographia Gallie*, published anonymously at Amsterdam in 1660, in four volumes folio. From it we learn that it was a magnificent cruciform structure, apparently rich Middle-Pointed (though possibly Early Flamboyant, for the details cannot be much relied on), with apse and radiating chapels; the nave however being truncated at the second bay from the east. The work contains several other now destroyed mediæval buildings in Paris,—the old S. Sulpice for example. The Val de Grâce and Port Royal were late structures, and some of their buildings remain. Some Pointed work may also be found in a hospital occupying the site of the *Cordelières*. Saint-Antoine has wholly perished. The interesting restoration of the church and refectory of the priory of Saint-Martin des Champs was noticed in a late number of our Magazine. The refectory of the *Cordeliers*, of the date of the fifteenth century, still exists as a Museum of Anatomy; a few fragments of the *Jacobins* may be discovered by a diligent search; and some Pointed arches of the church of the *Mathurins* remain among some modern houses. Of the commanderies, even the touching modern

associations of the *Temple* have not saved it from utter demolition. And the removal of the most interesting donjon of Saint-Jean de Latran (of which two illustrations are given) commenced so lately as Nov. 12, 1854, to make way for the new Rue des Ecoles. The nave, however, of the church of this Commandery, dating from the end of the twelfth century, is still spared.

We may pass over the descriptions, rather tedious as they are, of the royal palaces; merely mentioning that a curious tower belonging to the Hôtel de Bourgogne may still be seen in the Rue du Petit Lion. This is illustrated by M. de Guilhermy; the staircase inside is vaulted in a very singular way—the ribs being made to resemble oak-branches springing from a trunk set in a tub on the top of a central shaft.

The Palais de Justice and its famous chapel are elaborately described, and we have a general bird's-eye view of the enceinte. The successful restoration of the Tour de l'Horloge is credited, we observe, to MM. Duc and Dommev. The Hôtel de Ville is also illustrated, as it existed in the last century.

The remains of the colleges, halls, and hostelries of the University quarter must be very interesting to those who can spare time to investigate them thoroughly. We cannot do more than enumerate the principal mediæval fragments, which seem to be the Pointed chapel of the College of Boncourt,—the huge refectory and other remains of the Bernardines—(now a barrack for the Sapeurs-Pompiers); a *clocheton*, sole remnant of the chapel of the College de Cluny, which was of extraordinary beauty, the rival of the Sainte Chapelle, and the chef-d'œuvre of Pierre de Montereau. M. de Guilhermy remembers the time when this foundation was so nearly perfect as to remind him of the most beautiful colleges of our own happily-preserved Universities. And lastly, the college of Beauvais, now a barrack, preserves an elegant apsidal chapel, of the style of the latter half of the fourteenth century.

The Hôtel de Cluny, with its mediæval museum, putting to shame our scandalous neglect in this country of the archæology of our own forefathers, is known to all visitors to Paris. M. de Guilhermy gives an interesting account of the museum of the Petits-Augustins, formed by Lenoir, and which rescued so many treasures of art from destruction during the revolutionary period. The present degraded state of Saint Denis is partly due, it would seem, to the promiscuous deportation to that much-wronged church of a host of remains from the Petits-Augustins, which no one else could, or would, reclaim. The intelligent "restorers" of Saint Denis could, of course, do nothing less than find a home for every mutilated nose or limb that was sent them; whether the "right nose" was put on the "right face" was a matter of trifling importance.

Few of the ancient hospitals of Paris have been preserved intact. There are, M. de Guilhermy states, some curious vaulted halls remaining in the basement of the Hôtel-Dieu; and the ancient priorial church of S. Julien le Pauvre owes its preservation to the fact of its having become the chapel of this charitable institution. This church,—a transitional, or almost First-Pointed, structure—vaulted throughout and triapsidal, is one of the most interesting architectural remains of Paris.

It has lost the western part of the nave. A curious well, reputed to be miraculous, remains close to this church; and is said to be very picturesque.

Of merely domestic remains the *Rue Hautefeuille* is stated to afford the best preserved examples; but numerous details, angle-turrets, &c., remain in the less altered parts of Paris on the south side of the Seine. M. de Guilhermy judiciously refers his readers to the Place Royale as a characteristic specimen of the grandiose street architecture of Henri IV. We wish he had added a section about the oddly named streets of the ancient city. He tells us incidentally that the *Rue de la Jussienne* is a corruption of *Sainte-Marie Egyptienne*. We remember ourselves stumbling on a *Rue du Puits qui parle*, of which we should have been glad to know the history, and which indeed we expected to find in this *Archæological Itinerary of Paris*; in all probability it preserves the tradition of some other supposed miraculous well. The volume concludes with notices of various Hôtels retaining traces of ancient work, and of one of the most perfect, the Hôtel de Sens, there is a pretty view.

We hope to meet M. de Guilhermy again in a further publication which he announces on the Archæological remains of the environs of Paris. The present work would be the better for additional and better selected illustrations. It is enriched, we should add, by a chronological map showing the boundaries of the city at three different epochs of its history. The cuttings through which the road runs in the Boulevards of S. Martin and the Temple, (which must strike the most unobservant person) are explained in this plan, where outside the enceinte of the time of Charles V. appear two eminences, surmounted by windmills. In this map the sites of ancient buildings are shaded more darkly than the rest; but it partakes of the somewhat perplexing nature of the volume itself in that it is difficult to know whether the building so marked actually exists or is only known historically. A guide book, to be useful, should take nothing for granted; it should make its meaning plain to the most hasty reader. M. de Guilhermy's volume, though quite indispensable to one who would know Old Paris, is more suited for leisurely perusal at home than hasty reference on the spot. This fault might be well amended in a future edition.

### BEDMINSTER CHURCH.

So the Bedminster church melodrama has come to an end! At least let us hope so, for the sake of Christian charity, for the Church's peace, the Church's credit, and the Church's needs. A parish containing, even now,<sup>1</sup> 15,000 souls, left for half a century to gross neglect, all at once obtains an active, zealous clergyman, in the vigour of age, of ac-

<sup>1</sup> A few years ago, the late Vicar, Mr. Whish, was incumbent of what are now the *separate* parishes of (1) Bedminster, (2) Redcliff, (3) S. Thomas, (4) S. Paul's, (5) S. Peter's, and (6) Abbot's Leigh; to all of which he had presented himself as (7) Prebendary of Salisbury!

knowledgeable ability in the pulpit, experience and faithfulness in parochial work, who had laboured in the same district for many years with marked success; of moderate views as to matters in controversy, and studiously<sup>1</sup> keeping aloof from the party feuds for which Bristol and its neighbourhood are unhappily conspicuous. All at once, the miserable old tumble-down parish church,—which had been year after year *presented* as “dangerous” at every visitation, but of which neither Rural Dean, Archdeacon, nor Bishop had dared to attempt the repair, in the teeth of the hostility, even more than the poverty, of the parishioners, and against the will of both Incumbent and Curate,—is suddenly replaced by one of the most beautiful, capacious, and well-arranged of all the parish churches<sup>2</sup> that during the last half-century have been added to the Church of England, with just so much of architectural ornament as suited its size and general character, and testified the public sympathy in a work so much needed, and so well enterprised. What would have been the feeling with which such an undertaking would have been regarded by any of our readers, if in such a locality an earnest, hard-working “Evangelical clergyman” had so applied himself to the almost hopeless task of reclaiming the scattered flock? if the unsightly church, parcelled out into pews of every shape and size, and with scarcely a congregation on Sunday, had been transformed into a noble temple of God, with three crowded congregations on the Lord’s Day, with open seats and every accommodation for the poor; daily service, and a corresponding staff of Clergy working in the parish, and superintending the flourishing schools founded under the new Incumbent? We do not hesitate to say, it would have been a feeling of simple joy and thankfulness, manifesting itself on the day of dedication by a great concourse of Clergy, without regard to “black gown” or “white gown,” to join with their brother Clergyman and their Bishop in praising God for this new successful aggression on the kingdom of Satan, and this new opening to a renewal of brotherly love. An eminent “Evangelical” Clergyman from the United States of America, who lately preached at the opening of a church long distinguished by the “Low Church” adhesions of the incumbent, expressed his surprise and gratification, after all he had heard of divisions among the English Clergy, at the gathering he had witnessed on that and other like occasions, of persons known for their close connection with the High Church party.

How different a spirit has been manifested at Bristol we have no desire to keep in mind, now that the occasion of strife—if strife it can be called where one of the parties is simply passive,—is, as we hope, removed. The Bishop, having failed in his endeavours to restore peace, has done the only thing he could,—he has consecrated the church. We imagine that he would have been liable to a *mandamus* if, by neglecting to do so, he had continued (as he justly says in his circular to the Clergy,) “to leave a parish containing many thousand souls deprived for an indefinite time of their church.”

<sup>1</sup> We have reason to believe that Mr. Eland withdrew from the Bristol Church Union some years ago, simply in consideration of the prejudice which a connection with that body was likely at that period to create in the minds of his parishioners.

<sup>2</sup> We defer describing the building till we have personally inspected it.

Now that it *is* a church, it is in the power of the objectors to procure the removal of any thing that is objectionable, when it shall have been pronounced such by the competent authority, which a Bishop, in his private capacity, is not. But it is to be hoped that the tumult that has been raised upon this subject will not have been without its influence on those who first excited it. They will have had time to reflect on the character and temper of the advocates, and the weight of the arguments, by which their cause has been defended; of some of which we cannot doubt that they are ashamed. Indeed it cannot be questioned that the indecent violence of one clergyman—a new-comer, too,—who preached against Bedminster church and the Bishop in his own church and in the cathedral, and at a public meeting indulged in language calculated to lead to violence, has had a favourable effect upon the religious and reasonable men of the party that had been drawn into this crusade.<sup>1</sup> The most painful feature in such attacks as those by which so-called High-Church people are incessantly assailed is, the unforgiving and *unrelenting* spirit in which their persecutors pursue their object, as if resolved to afford no place even for repentance, or to be satisfied with anything short of *crushing* their victims. It never seems to occur to them that many a thing may have been done, (as, unquestionably, in the present instance), without the remotest suspicion that it would give offence; which would not have been done if there had been any ground for such anticipations, and is not likely to be done again. All men learn by experience: and the only hindrance to a greater approximation in the practical and essential matters of our common duties as Churchmen is, we believe, to be found in one party refusing to give credit to the other for anything but the most extravagant bigotry, and the most sinister and dangerous designs.

Into the question of the ornaments we do not wish now to enter. We cannot, however, but hope that one consequence of the suspension of hostilities may be, to induce the persecuting party to desist from further aggression, at least till they have seen how the church, so gloriously inaugurated,<sup>2</sup> does its proper work,—till they have been able to reconcile their crusade against a sculptured representation of our Lord's Passion, with the representations so industriously inserted in the windows of Bristol cathedral by their great patron, Canon Girdlestone, and his brethren of the Chapter, even at the painful sacrifice of shut-

<sup>1</sup> The memorial to the Bishop from "the inhabitants of Bedminster," praying him to forbear from consecrating the church, was exposed for signature in the open streets by dissenters (chiefly Socinians and Baptists,) notorious for their hostility to the Church in Bedminster, and every passer-by solicited to sign it, whether they could write or no. Our informant was a gentleman, opposed to the decorations, who was warned against signing by a bystander who, though, as he said, a Wesleyan, and therefore favourable to the object of the memorial, could not bear to look on and countenance such a way of effecting it.

<sup>2</sup> Notwithstanding a very rainy day, the church was crowded on the day of consecration, morning and evening, and three times on the following Sunday; on the former occasion, the attendance of Clergy was greater than the Bishop ever remembered; and they were not, we are happy to hear, confined to one party: and the offertory in the morning produced upwards of £700; making, with collections on the other three occasions, more than £1,100, enough to clear off the whole debt upon this magnificent church.

ting up the cathedral "till further notice;" and finally, till they have explained to the satisfaction of ordinary comprehensions, the graven cherubims so industriously placed in the tabernacle and in Solomon's temple by those who were not likely to disregard the Second Commandment.

## ENGLAND AND FRANCE.

Mr. Scott has just been elected Associate of the Royal Academy, the first purely Pointed architect who has ever attained that distinction. We heartily congratulate him on the event, although in itself his sitting in the Academy as R.A., and not merely A.R.A., would be but his being placed in his due position. However, we accept the fact as symptomatic of the triumph in England of a great cause, destined, we trust and believe, to win still further successes.

Almost upon the same day in which this announcement appeared in the newspapers, there appeared likewise the list of Englishmen, architects included, rewarded by decorations of the Legion of Honour, medals, or honourable mention in the Paris Exhibition. Among the architectural names we notice Mr. Decimus Burton, and Mr. Allom; while Butterfield, R. Brandon, and Carpenter nowhere occur.

In the number of the *Annales Archéologiques* for July and August, —which did not, however, reach us till October,—the English architectural drawings form the subject of a special article by M. Darcel. The author, like a true Frenchman, plunges through everything; and the result is a mass of incoherent and shallow writing, which, we take the liberty of telling M. Didron, is not calculated to enhance the reputation of his periodical, when, on an occasion so important as the first exhibition of English architectural designs across the Channel, we have the right to expect criticism of a far higher, more learned, and more philosophic character. We do not pretend to go through the assertions, the trips, and the flourishes of the article: a few specimens will suffice. Mr. Clutton's restoration of Salisbury Chapter-house, appears, according to M. Darcel, to be largely indebted to M. Lassus and the Sainte Chapelle. Mr. Salvin's Peckforton Castle is duly mistaken for an ancient structure; while M. Darcel falls into raptures at the climbing plants thrown into a showy exhibition-drawing of a shooting-box, by Mr. Kendal, (an "honourably mentioned," by the way.) Does he suppose that these plants come into the working drawings and the contracts? and was it perhaps for them that Mr. Kendal gained his distinction? M. Darcel is always eloquent on the execution of the drawings: it is safe ground for a tottering critic. Mr. Brandon's Gordon Square church is, it seems, "an imitation of the nave of Lincoln;" while all that we find respecting All Saints, Margaret Street, is a little criticism of certain features of the brick and stone coloration, of the colours thrown into the represented frescoes (always the same escape into criticising the drawing, and not the building), and the assertion that the church is too much subordinated to the clergy-house. Of the

plan (which we know was exhibited), internal distribution, spire, &c., not a word is said. M. Darcel makes rather merry with the intersecting circles which occur on Mr. White's elevation of All Saints, Kensington, assuming that they denote some mysterious symbolism connected with the *Vesica Piscis*.

Coupling the strange selection made of prizes with the tone of M. Darcel's article, we are inclined to believe that the architectural exhibition was mistaken in France for a competition of water-colour drawings. Perhaps for this mistake the blame lies somewhat at home, owing to the nearly total absence in the exhibitions of the Royal Academy of either geometrical drawings or plans, in which forms buildings are in France brought under the public eye. This English custom we have, it will be remembered, constantly and strongly protested against. Still, if we fall into this mistake, it is no reason that the French judges should let their perceptions be dazzled, and virtually give rewards intended for the architect to the artist who got up the drawing.

M. Didron himself, who, unlike M. Darcel, shows that he possesses knowledge of his subject, reviews the ecclesiological contents of the Industrial exhibition: the subject being followed up in the number for September and October by M. de Lasteyrie, on the work in precious metals and the vestments in the Exhibition, and by another general article on its ecclesiology, due to M. Darcel. M. Didron's conclusion is:

"We are even forced to confess that the worst Gothic altars, the most petty productions in panelling and woodwork, which the Exhibition offers us, proceed from the workshops whose chiefs subscribe to the *Annales Archéologiques*. To have been preaching, then, for twelve years what one considers good doctrines, and for one's hearers to behave themselves so—this is enough to discourage. However, I am not discouraged; for, without reckoning the future, which admits of hope, I discover, even in these miserable productions of contemporary industry, a homage rendered to the middle ages. Those middle ages are, it is true, but badly honoured; but they are honoured: that is the essential point. Study will happily end, aided by perseverance, in purifying this still clumsy worship."

## S. MARK'S COLLEGE, AND CHURCH CHARITIES.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—Your readers will have already learnt that in consideration of the Bishop of London's health, the Council of S. Mark's have deferred the question of the Choral Service to their Monthly Meeting in February. I hope that those who take an interest in that question will consider in the meantime *to what amount* they themselves support the College, whether by contributions or influence. Probably few of us were aware till lately of the extent of its wants, disproportionate at first sight to those of similar institutions of more popularity and less pretensions. We cannot expect that other people, who do *not* like a thing, shall keep it up because we *do*. I am aware that the annual subscription list is no criterion in regard to a charity, most of whose

supporters are accustomed to make their contributions through the offertory or parochial collections, or are already burdened beyond their means with calls of more immediate obligation. But Christmas, the season of charity, and a new year, the epoch of annual contributions, are approaching: and it seems to me that many of us may well reconsider the many claims upon us, with a view to a preference, even to the exclusion of others more popularly supported, of such charities as require (to borrow the words of the Archdeacon of Chichester,<sup>1</sup>) "an enlargement and cultivation of mind more than we ordinarily meet with, to estimate their importance."

I think this remark applies, in a special degree, next to strictly personal and local claims, to such institutions as *S. Mark's College*, the *Curates' Aid Society*, and the several *Diocesan Training Colleges*.

I think also that it is worth the consideration of those who have money to *bequeath*. What sums we see squandered on objects often comparatively worthless, evidently from no other cause than the ignorance of the testators as to the higher claims of less popular charities!

I am, dear sir, yours faithfully,

THOMAS THORP.

## ANCIENT GALLICAN LITURGIES.

*The Ancient Liturgies of the Gallican Church ; now first collected, with an introductory Dissertation, Notes, and various Readings, together with parallel Passages from the Roman, Ambrosian, and Mozarabic Rites.*

By J. M. NEALE, M.A., and G. H. FORBES. Burntisland: at the Pitligo Press. 1855. Pp. 120.

WE are very glad to be able to announce the publication of the first fasciculus of this valuable and learned work; edited by our friend Mr. Neale, in conjunction with a brother of the Bishop of Brechin, and most creditably printed at what we take to be a private press. Mr. Forbes (we may add) has already published, from the same press, the first portion of a complete edition of the works of S. Gregory of Nyssa, in avowed continuation of the great Benedictine series. It is curious that, just when Dom Pitra at Solesmes has resumed one part of the literary heritage of the Benedictines, a Scotch priest at Burntisland should have had the energy to undertake the other, and perhaps the more important, half. We heartily wish Mr. Forbes the success which he deserves.

The present brochure contains a short preface, in anticipation of the general Introduction which will only appear simultaneously with the completion of the work. In this we have a succinct but lucid account of the task which the editors have undertaken. Their object is to collect all the monuments that have been preserved of the western Liturgies belonging to the Ephesine, or Eastern, family of Liturgies, from which the present Communion Office of the Church of Scotland

<sup>1</sup> Charge, 1854, p. 6.



professes to be derived. This *Gallican Liturgy*—as it is called by ritualists, (but a better name might perhaps be found for the class)—was once universally used through France and Spain. In France it became extinct so early that “even in the reign of Charles the Bald all recollection of its nature seems to have faded away, and Priests had to be brought from Toledo to gratify the king’s curiosity concerning the service by which his predecessors had worshipped God.” In Spain, thanks to Cardinal Ximenes, the rite was continued at Toledo, and is well known as the Mozarabic Use.

It was Bona, who first distinguished the peculiarities of the Gallican Liturgies; and Thomasius, who first published three specimens of the rite. Mabillon reprinted them together with a Gallican Lectionary which he discovered at Luxeuil. These three, called the Gothic, Frankish and Gallican Missals, have been again reprinted by Muratori, and by Vezzosi in his edition of Thomasius. Further, Mabillon had discovered at Bobio, and published in his *Museum Italicum* the Gallican Sacramentary.

The next great step in advance was the discovery, by Mone, in the library of Karlsruhe, of a palimpsest, which being decyphered was found to contain, in a mutilated condition, no less than eleven Gallican Masses. The second writing was a commentary by S. Jerome on S. Matthew; and the MS. in the later form was of the seventh and eighth centuries, and came from the abbey of Reichenau.

These Eleven Masses form the first documents of Messrs. Neale and Forbes’ present compilation. They are entitled *Missale Richenovense*, and the text is printed with emendations (for which Mr. Neale is responsible), and with marginal notes and parallel passages. At the bottom of each page is the original MS. text with all its corruptions of orthography and its mutilations. This is followed by a reprint of the *Missale Gothicum, seu Gothico-Gallicanum*; the text being carefully collated from the preceding editions of Vezzosi, Mabillon, and Muratori.

Liturgical students will not need to be reminded of the great value of this collection. It seems very judiciously and correctly edited; and we sincerely hope it may be encouraged. One thing we regret,—which is, that the notes are not in Latin. Why should not a work like this, which none but scholars would open, be made available for the learned of all countries?<sup>1</sup>

<sup>1</sup> As we were going to press, we received the long-expected *Fourth Volume of Daniel’s Thesaurus Hymnologicus*. We merely announce the fact—for the benefit of liturgical and hymnological students; reserving a further notice of this important work till our next number. We may observe, however, that Dr. Daniel, in an interesting preface, calls attention to the growing interest now taken in these studies, especially in England. We quote a passage: “Si queritur, quæ sit patria devotissimi studiosissimique antiquitatis Christianæ amoris, felicissimæque in eadem exploranda doctrinæ: haud dubie Britannia dicenda est.” In support of this he refers to the volumes of Stephenson and Trench, and especially to the labours of our own coadjutor, Mr. Neale. We may be allowed perhaps to extract a passage or two of Dr. Daniel’s eulogium on Mr. Neale,—for it is interesting to know how our friend’s learning is appreciated among continental liturgists, and our own pages may fairly quote from foreign sources laudatory expressions of one of our fellow-labourers, which, for obvious reasons, we could not ourselves originate. Speaking of the

## REPRINT OF THE SARUM BREVIARY.

*Breviarii Sarisburiensis Fasciculus Secundus.* London: Whittaker and Co. 1855.

ALL who take an interest in the Ancient Service Books of the English Church and desire their republication—among whom we may reckon most of the readers of the *Ecclesiologist*—will be glad to learn that Mr. Seager, who issued the first part of a reprint of the Sarum Breviary so long ago as 1843, has just edited a second *fasciculus* of this important work. The chief contents of this new part are the *Commune Sanctorum* and the Offices of the Blessed Virgin, illustrated by notes and scholia, which show all the varied, but somewhat ill-arranged, learning for which the former publication was remarkable. It is very pleasing to see that Mr. Seager, though he has left the Anglican Communion, has not lost his affection for the Ancient Offices of the Church of his country; and every one must be glad that he has resumed a task for which in many respects he was eminently fitted. It is to be hoped that this undertaking may receive adequate encouragement. We must reserve till another number any further remarks on this welcome publication.

## ON THE USE OF GREEN AS AN ALTAR-COLOUR.

[THE following letter, which appeared in an Oxford newspaper, seems to deserve reprinting in our pages.—ED.]

## “CLERICAL VESTMENTS.

“The shortest answer to your correspondent ‘Clericus,’ who asks why green is used for vestments in the English Church, seeing that, ‘as far as he can ascertain,’ no such colour is ordered by the Sarum book, is perhaps a simple statement of the undoubted fact that, whether ordered or not, green was certainly the most common colour in the middle ages in England as well as abroad. I think I may safely say that at least half of the old chasubles, copes, and other embroidered cloths or vestments still preserved are green, and that in Missals this colour is constantly represented. The evidence of Durandus is quite conclusive as to the use of green in the French Church in the thirteenth century. The evidence of the old vestments in Germany is equally conclusive: at Paderborn there are only three

*Hymni ecclesiæ* and *Sequentiæ*, Dr. Daniel observes: “Horum operum auctor est doctissimus Joannes M. Neale, cujus nomen omnibus hymnologis et rerum liturgicarum peritis, omnino omnibus amatoribus priscæ ecclesiæ celebratissimum est:” and again he remarks, “Nealii labore et studio doctrinam hymnologicam factam esse Europæam.” Our own series of *Sequentiæ Ineditæ* has not been overlooked by Dr. Daniel, who refers to them as printed “in quibusdam fasciculis egiptiarum ephemeridum *The Ecclesiologist*.”

old vestments left; two of these, a dalmatic and a chasuble, are green. So at Brandenburg, in the wonderful collection of ancient vestments, some are green. In our own neighbourhood, I think the exquisite cope at Steeple Aston and the cope at Forest Hill are both of them green: and two of the finest vestments in England, the cope at Ely and the cope or altar cloth—I am not clear which it was—at Romsey, are also green. Illuminated manuscripts concur in making green a very common colour. In the British Museum MS. 271, A. fol. 90, there is a drawing of an altar with a green frontal, red superfrontal, and white linen cloth on the top; and this is one instance only out of many. Parish accounts furnish the last proof I need give of the fact that green was a common colour, as e.g. at S. Benet Gracechurch, where in A.D. 1560 they had ‘another old green cope’ among their vestments. I think, therefore, that ‘Clericus’ need not fear that green is not a permitted colour according to the English, as well as according to the Roman use. But there is one point on which I have often had some difficulty: and this is that not only were the four usual colours used, but others not ordered seem to have been equally common. At S. Benet’s Gracechurch, in addition to their ‘old green cope’ they had copes of ‘cloth of gold,’ of ‘blue damask,’ of ‘blue satin of Bruges,’ of ‘white fustian,’ ‘a carpet of cloth of gold’ for the altar, another altar cloth fringed of ‘yellow and red serge,’ and two altar cloths of ‘yellow and red buckram,’ besides deacon’s and subdeacon’s vestments of blue satin; and at S. Margaret, Westminster, they had in the same way ‘a vestment of blue cloth of tissue with the tunicles for deacon and subdeacon,’ ‘two coarse copes of blue tissue,’ ‘two altar cloths of blue and russet velvet with flowers of gold,’ ‘two cushions of green velvet,’ &c., &c. In the British Museum MS. No. 16,997, there are two or three representations of altars with blue frontals; in the MS. I. E. IX. Bibl. Reg. is an altar with a gold frontal and super-frontal, and another with a blue frontal; in the MS. No. 4,381, Harleian, is a blue superfrontal and white frontal, and examples of this kind of thing might be multiplied without end. I may as well observe that this blue is not to be confounded with violet, which is also represented in illuminations and mentioned in inventories of church furniture. I hope ‘Clericus’ may be able to satisfy himself ere long that our forefathers were not always acting against rules and rubrics in their persevering use of green.

“G. E. S.”

In addition to the authorities quoted in the above letter, for the ancient use of green as a colour for ecclesiastical vestments, &c., a correspondent kindly furnishes the following list:—

*From the Appendix to Dart’s Canterbury, p. iv.*

A.D. 1315—1321.

Casula Adæ prioris de viridi samicto.

Casula ejusdem de viridi panno diasperata.

Casula Andreæ de Hardres de viridi panno.

Capa Adæ prioris de viridi samicto cum tassetis rubeo brudatis.

Duæ capæ de croceo panno diasperatæ cum largis tassetis aureis.

Duæ capæ de rubeo samicto cum rubeis tassetis brudatæ.

Capa una de croceo panno diasperata cum tassetis de viridi.

Capa Henrici de Wyndham, Lond. Episcp. de viridi panno brudata :

Johannis Ely, Norwic. Episc. de viridi panno brudata.

W. de Cornere, Sar. Episc.                   "                   "

Thomæ de Burton, Exon. Episc.           "                   "                   cum scutis.

W. de Langeton, Covent. Episc.           "                   de Tharse brudata.

Tunicæ et Dalmaticæ : Pannum Adæ prioris de viridi panno cum tassetis in tergo.

Ornamenta Ecclesiastica in custodia quatuor subsacristanorum pro Confessoribus : Casulæ, 3 ; tunica, 1 ; dalmatica, 1 ; et mantellæ, 2, de viridi.

*From Dart's Canterbury. Appendix, p. ix.*

NOVA VESTIMENTA IN VESTIARIO, FACTA TEMP. HEN. PRIORIS.

Vestimentum W. de Lidebar, de viridi velveto, viz. : Casula palliata cum aurifrigio albo, cum tunica et dalmatica ejusdem panni et coloris.

Casula viridis de Tharse palliata, cum alba amictu stola et manipulo, omnes de viridi brudato et corporalibus consutis cum cingulo de rubeo serico plano.

Vestimenta Henrici de Monyngeham : Alba una, cum parura de viridi panno de Tharse brudata, cum aquilis et leonibus aureis frectata albo serico.

Vestimenta Bartram de Eastam : Casula duplicata de viridi et Indico sindone, palliata intus et extra cum alto aurifrigio, stola et manipulo ejusdem sectæ.

Vestimenta Johannis de Gorle : Casula viridis palliata cum avibus deaurata de panno de Antioche, cum alba et amictu stola et manipulo ejusdem panni cum 1. frontali.

Vestimenta Stephani de Feversham : Casula viridis palliata exterius et interius, alba palliata, cum alba amictu et parura viridi, cum aquilis aureis brudatis cum stola et manipulo ejusdem panni.

*From Dart's Canterbury. Appendix, p. xi.*

Vestimenta Nicolai de Bourne : Vestimentum integrum cum casula de panno viridi de velveto, cum aurifrigio ante et retro, operato avibus et perulis, cum alba et amictu stola et manipulo ejusdem operis et cingulo serico cum frontali de predicto aurifrigio.

Vestimenta Willhelmi de Lidebur : Vestimentum integrum cum casula de panno de Tharse viridis coloris diasperata cum foliis vinearum cum alba amictu brudato cum aquilis aureis et rosis rubeis et stola et manipulo de velveto cum rosis aureis brudato sine corporalibus.

Alba cum paruris et amictu de viridi velveto brudato cum rosis aureis.

Vestimenta Willhelmi de Northureo : Vestimentum viridis coloris de Tharse cum alba et amictu stola et manipulo consuto cum scutis.

Vestimentum Johannis de Winchelse : Vestimentum integrum, cum casula duplicata interius rubea et exterius viridis cum stola et amictu brudata cum stantibus imaginibus et stola et manipulo brudato de scutis.

*From Dart's Canterbury. Appendix, p. xii.*

Vestimenta Johannis de Sandwico : Vestimentum in casula duplicata et pallionata et ex una parte rubea, ex altera viridis cum alba et amictu stola et manipulo de rubeo panno brudato auro et argento de scutis.

Vestimenta Gilberti de Bissopestown : Casula de panno mixto viridis et rubea cum vineis cum magno pallio de aurifrigio cum stola et manipulo de scutis brudato et cingulo de viridi serico et corporali cum crucifixo et assumptione brudata et cum alba et amictu de secta casulæ.

## REMINISCENCES OF A TOUR IN HOLLAND, &c.

*Enfield, October, 1855.*

MY DEAR MR. EDITOR,

Possibly the following reminiscences of a visit I have just paid to Holland, Belgium, and France, may not be uninteresting to your readers. My tour in Holland was limited to Rotterdam and the Hague : neither of which places possesses much to detain the ecclesiologist. In the former city, the church of S. Laurence (called *Groote Kerk* by the Dutch,) is a late Third-Pointed brick building, of great height and large dimensions, but miserably mutilated, and also defiled with white-wash. It has a rood-screen of brass and marble, about a century old ; but the most notable object in the church is its organ, which is 90 feet high, and comprises 6,500 pipes, of which the largest is 36 feet in length. The nave of S. Laurence's is encumbered on either side with pews, raised one above another like the seats in an amphitheatre. Its central area, however, is furnished with *chairs* : a significant fact, and a proof that the use of chairs in churches is not peculiar (as some people say) to the continental Catholics. A modern octagonal "Gothic" church of some pretensions, which, rising above the houses, forms a prominent object in views of Rotterdam, belongs to the Lutherans. In a collection of pictures bequeathed to the town by M. Boymans, I saw an interesting Flemish painting (incorrectly ascribed to Memling) of S. John the Evangelist, seated on a bank of grass and flowers, and accompanied by a demon of the genuine hideous mediæval type. I also noticed a small Italian picture of the Entombment, worthy of Spinello Aretino. The Hague is not only "flat," but also "unpro-

fitable." Its boasted museum contains works of great price and importance in the estimation of the admirers of the very unworthy and debased Dutch schools of pictorial art. "The Bull," by P. Potter, valued at many thousand pounds, is undeniably a striking likeness of a cornuted and truculent specimen of the genus *taurus*; and a repulsive representation of a dead body undergoing dissection, is considered, as Murray tells us, one of Rembrandt's finest productions! The above are popularly accounted the lions of the collection, which comprises, however, a few pictures better worthy of inspection than these monuments of misdirected talent,—e. g. two good characteristic portraits by Albert Durer; a cabinet specimen of Mazzolino da Ferrara; and, finer than all the rest, an Entombment of our Lord, Who is surrounded by the Blessed Virgin, S. John, S. Peter, with other saints, and the donor of the picture, a Bishop, arrayed in a crimson cope with orphreys, and jewelled mitre (most elaborately painted,) kneeling, and holding a pastoral staff. My surprise and pleasure at meeting with so beautiful an example of early Flemish art in such for the most part questionable company, were indeed great. It is attributed, in the catalogue of the museum (No. 55,) to Memling; but Dr. Waagen ascribes it to Memling's master, Rogier Van der Weyden the elder.

While in Belgium, I visited Antwerp, Bruges, Ghent, and Brussels. The western tower of the cathedral at Antwerp is receiving a careful restoration; the tympana of the north and south doors have been decorated with paintings on a gold ground, representing the Catholic Church allegorically as a vessel freighted with the Blessed Virgin, our Lord on the Cross, &c. Within the cathedral, in the north and south transepts, where formerly hung Rubens's pictures of the Descent from and Elevation of the Cross, are angels, fairly designed, with gilt nimbi, bearing scrolls with inscriptions in Flemish and Latin, in honour of Rome's last and most popular article of faith. Amongst an assemblage of ancient and modern pictures exhibited by their possessors for the purpose of raising funds for the erection of an altar to S. Luke in the cathedral, I saw a painting belonging to that church, and ascribed to the elder Van der Weyden, which, from its resemblance to his fine picture of the Seven Sacraments (to which, however, it is far inferior in finish and beauty,) in the Antwerp museum, may probably be by him. It portrays the marriage of the Blessed Virgin, and is peculiarly interesting, inasmuch as it also depicts the interior of the cathedral as it appeared in the 15th century.

At Bruges (as I learned unfortunately after my departure from that city,) a large Pointed church has been recently erected from the designs of Mr. T. H. King, whose work on *Les Vrais Principes de l'Architecture Ogivale ou Chrétienne*—a kind of reproduction of Pugin's volume—was not unfavourably reviewed, some years ago, in the *Ecclesiologist*. The vexed question of the date of the decease of Memling, has been recently set at rest by an ecclesiastic of Bruges, who has ascertained from parochial documents that that great master departed this life in 1489, not in 1499, as has been generally supposed.

My stay in Ghent was very short. I found time, however, to see once more Van Eyck's inspired picture of the Adoration of the LAMB.

To the disgrace of its custodians a fee is still demanded for its exhibition. The stone wash on the internal piers, walls, and arches of S. Bavon's still contrasts offensively with the rich marbles and brazen gates of its numerous chapels.

Extensive restorations are in progress on the exterior of SS. Michael and Gudule, Brussels; and the wall which recently surrounded the flight of steps leading to the grand west entrance, has been removed.

From Brussels I travelled to Amiens. Here, the glorious west front of the cathedral is under repair. In the church, a chapel dedicated to S. Theudisie, in the retrochoir, a little to the north of the high altar, has been lately unpaganized, and richly decorated with gilding and polychrome. Its windows are filled with stained glass by Gérente, and commemorate in numerous small medallions scenes in the legendary life of the above saint. Their predominating tone of colour is a blueish purple, similar to that of the eastern lancets in the Temple Church, London. A pretty corona is suspended in this chapel in front of the altar. The other chapels in the cathedral have not yet been denuded of their pseudo-classical decorations, and the graceful arcades with which some, if not all, of them are adorned, have been barbarously cut away, and overlaid in places with slabs of marble, &c., remarkable only for their cumbrous, yet costly, ugliness.

I slept at Amiens and went on, the next day, to Paris. The copious and interesting paper on the "Exhibition of 1855" in your last number, renders any further observations on that subject almost superfluous. I may remark, however, that I expected to find in it some allusion to a copy of a celebrated *Paradise* (in the gallery of the Uffizi,) by Fra Angelico, the work of one Sasso, a Florentine artist, which (as I am informed by parties who have seen the original picture) is as correct as it is beautiful. It hangs in the Tuscan department of the *Palais des Beaux Arts*. Some of your readers, by the way, may be glad to learn that a successful chromolithograph copy of the *Coronation of the Blessed Virgin*, by Angelico, in the Louvre, has just been published in Paris, and may be had at Graves's in Pall Mall, at the small cost of £2. In colouring, design, and expression, it is equally faithful.

The new church of S. Clotilde is rapidly advancing towards completion. Nearly all the windows are now filled with stained glass, representing, with some few exceptions, whole length figures of saintly personages. These are too much shaded, and fail in conventional dignity.

I will not remark upon the other "new churches and the restorations in Paris," as that field is already ably occupied by one of your correspondents, who is far better able than I am to do it justice.

I cannot conclude without apologizing for the sketchy, gossiping, untechnical character of these reminiscences. *Reminiscences* they strictly are, and owe their appearance on paper solely to your request. Hoping that they may not entirely disappoint you,

I am, my dear Mr. Editor, yours very sincerely,

JOHN F. RUSSELL.

## AN ARCHITECT'S TOUR TO MUNSTER AND SOEST.

MY DEAR MR. EDITOR,

In the course of the autumn of last year, as you know, I spent a short holiday, not unprofitably, I hope, in the examination of some of the old towns in the north of Germany; and, as the interest of the architectural remains in this district is very great, and our acquaintance with them too slight, I cannot help thinking that a mere transcript of my diary during the time that I was examining them may be of some use and interest. You have already printed notices, drawn up from the same journal, of the churches of Lübeck, and the cathedral at Marburg; and I shall now employ myself in giving shorter descriptions of the other chief features of this journey. Without further apology, therefore, I will proceed with my notes.

Crossing by Calais, and taking hurried glances only at St. Omer, with its noble cathedral, and the fine relic of the Abbey of S. Bertin, remarkable among great French churches for its *single* western tower, I went on to Lille,—a town whose interest to architects just now is rather in the future than in the past, but whose church of S. Maurice is a striking example of the difference in the conception of a town church on the Continent and in this country in the middle ages. It has two aisles on each side of the nave and choir, and is groined throughout. Here we should look on such a church almost in the light of a cathedral; there, on the contrary, it is a not very remarkable parish church. Some old brickwork at the back of the Hotel de Ville, is the only other old feature which I remember in Lille; but its streets and market-place are busy and picturesque.

From Lille, passing by Courtrai, I reached Ypres in time to spend the afternoon in sketching and studying what is perhaps the noblest example of the domestic work of Germany. Les Halles, as this great pile of building is called, seems to have been a great covered mart, rather than a mere town hall; and when I was there, a fair was being held within its walls, and, filled with picturesque groups of people, and stalls for the sale of every conceivable kind of merchandise, the grandeur of its size and design was well seen. The main portion of the building is of uniform early Middle-Pointed date, and forms an immense and rather irregular parallelogram, enclosing some long and narrow courts. The principal front towards the market-place is, by a rough measurement which I made, about 375 feet in length; very uniform in its design, but broken in the centre by a fine lofty engaged tower, surmounted with a spire, finishing in a sort of *louvre*, of modern character. The whole effect of the building is inconceivably grand, leaving behind it in point of general effect even (I am bold in saying it) the Ducal Palace at Venice. In elevation the main building is divided into three stages. The ground stage consists of a succession of openings with square heads, trefoiled; the next of a long series of two-light windows with quatrefoils in the head, the openings in which are square, the tracery not being pierced; and the



third stage has again an immense succession of traceried openings alternately glazed and blank. The whole is surmounted by a lofty traceried parapet corbelled out, and the steep (and original timber) roof is surmounted with a ridge-crest of stone, of more delicate character than I have ever seen elsewhere. The front is finished at the angles with immense octangular pinnacles, corbelling out at their base from the wall, and the tower, which rises two stages above the ridge of the roof, has also at its angles similar pinnacles. The general *motif* of the entire front is continued happily in the steeple, the faces of which are occupied with rows of lofty windows of two lights. From the belfry, and from within another corbelled parapet, springs the spire, which, at first square, becomes below the tourelle on its summit, an octagon.

Immediately behind Les Halles, stands the Cathedral. This has a fine western tower, built cir. A. D. 1380, and remarkable for the triple buttresses at its angles. The west door is double, and set within an enclosing arch with the west window, in a common German fashion. The interior is lofty and spacious, with cylindrical shafts, whose capitals have simple foliage of the 13th century. The triforium is good, and some of the clerestory (e.g. that in the south transept) is also early and good; but the whole church is not by any means of the first order. The south transept has recently been very creditably restored, the new carving being executed with much spirit. The east end is remarkable externally for its tall buttresses, without weatherings, and for the deep arches under which the windows are set, and which give the building too much of a skeleton effect to be pleasing. A rather graceful turret (of Renaissance character) surmounts the crossing.

The Cathedral and Les Halles, though close together, are not absolutely parallel, but the combination of the two buildings, with their towers and turrets, and two other towers, is very good, and gives an imposing effect to the general views of the old city.

It is to be observed, that though in Les Halles the pointed arch and the very best window-tracery are everywhere used, there is no possibility of mistaking it for a church, or even for a religious building.

There are many old houses in the town, generally of the 16th century, with stepped gables, and four-centred window-heads, with carved tympana; but their effect generally is not satisfactory.

Between Ypres and Courtrai (whither I next journeyed) are some large churches, of which that at Comines would, I think, repay examination. Courtrai has not much to call for remark; though its market-place is quaint, picturesque, and irregularly grouped, with a clock-tower, turreted at the angles, and with a spire-like capping, rising suddenly out from among its houses, and out of whose windows sound forth constantly those cheery chimes which give so much colour to the recollection of all the towns in this chime-loving part of the world. At the back of the market-place a fine Middle-Pointed church tower rises, capped with a most picturesque slated tourelle. The church to which it is attached is the largest in Courtrai, but not remarkable. It has an apsidal projecting chapel in the second bay from the west, noticeable in that the axis of the apse is north and south. The other churches are of little value, and much mutilated. Notre Dame has a western

tower and a chapel added on the south side of the choir, which has pinnacles and a bell-turret on the gable, of very good character.

Perhaps the most interesting building in the town is the town-hall. It is of late date, and the tracery of the windows, and the figures which once adorned the front between the windows, are all destroyed. The doors are original, and an old staircase with panelled sides, and partly old metal balustrade, leads to the hall on the first floor. This has a fine simple open roof of timber, with double collar-beams and arched braces: this, I fear, is no longer visible, as, when I was there, workmen were just about to begin the erection of a ceiling under it, to make the room fit for the reception of the King of the Belgians. In two side rooms there are very remarkable fire-places, one of which is well known by Haghe's drawing. The finest of the two is adorned with a profusion of sculptures, representing the Vices and Virtues, and very striking in their treatment.

From Courtrai, a short journey by railway brought me to Tournai, —a town not, I think, so well known as it ought to be for its magnificent cathedral,—doubtless the finest, by very far, in Belgium. The nave and transepts are Romanesque. In the former, there is that quadruple division in height so frequent in the 13th century churches in the neighbouring part of France. The transepts are very noble, and ended with grand apses, and both they and the choir are very much more lofty than the nave. They owe much of their grandeur to the number of detached shafts of great size, and to the fact that the aisle, triforium, and clerestory, are all carried round the apses. The choir is all of the 13th century, and very lofty and light in its proportions.<sup>1</sup> The windows are being carefully restored; but some bad stained glass has been recently put up. In the sacristy there is a little old plate, of which I may mention a fine monstrance, and two shrines; one of which, of the 13th century, is one of the most exquisite I have ever seen, being adorned with a great deal of enamelling and silversmiths' work, of most delicate character. There is also here a fine cope-chest; but I found only one old vestment,—the orphrey of a chasuble, with figures of saints; date about A.D. 1450; the rest were modern, and generally very tawdry. But they possess here, in addition to these vestments, an altar frontal, of great interest; it is embroidered on a white silk ground, with a tree of Jesse: the figures are well executed in high relief, and the effect of the whole, with the stiff conventional arms of the tree encircling the figures, is very striking. The embroidery is executed in the same way as our old English work; but I never saw any figures worked with so much spirit or so much character in their faces. The old fringe of red silk over gold thread remains.

The external view of the cathedral presents one of the most singular, and at the same time, most grand assemblages of steeples I have ever seen. There are two tall towers, richly arcaded and capped with square slated spires, to each transept, and over the capping a much lower though larger lantern also capped with a spire. These five spires are well seen from the market place, and with a tall campanile at its upper end,

<sup>1</sup> I say but little of Tournai, because I find that it has already been well described in the *Eccelesiologist*.

of the 13th century, combine in a very grand group. I should have mentioned that the central spire is octagonal with four square slated turrets at the angles. The east end of the cathedral deserves notice; its scale is great, and its flying buttresses and detail generally very good. Chapels are formed between the buttresses and roofed with gables running back to the aisle walls.

The Maison de Ville was formerly a convent and still retains a few old portions built up in the more modern additions.

In the market place is a small church, the entrance to which is at the east, and the altar at the west end. Over the east door are two triplets, quite First-Pointed in their character. There are round turrets at the west angles and to the transepts, and a picturesque slated spire over the crossing; the whole is groined, and reminded me of the style of the transepts of the cathedral, though it is not very effective.

Another church on the way to the railway station has an eastern apse, and a tower and slated spire over the crossing. The nave has a continuous clerestory, with two or three windows in each bay; the effect of which is satisfactory. Across the nave, one bay west of the choir, there is an arch with a kind of triforium gallery across it pierced on each side, and serving apparently for a passage-way only. It is not continued up to the groining.

Nearer the railway there is another large church with a continuous clerestory and large unfinished-looking tower at the south-west angle.

There are some other churches, but not, I think, of great interest. This, however, is amply afforded by the magnificent cathedral towering so grandly over the town, and whose only defect in the distant view is the low height of the nave as compared with the choir and transepts.

A sluggish train took me in five or six hours to Namur to sleep, and thence early the next morning by a strikingly beautiful line of railway along the banks of the Meuse, and passing by the picturesque old town of Huy, with its fine church and castle, I found my way to Liège.

The churches here are really too often visited and too well known to require any description from me. I think the little church of S. Croix, with its gabled aisles (the gables running back into the main roof) pleased me as much as anything; it is just the kind of special town church which we want to see more in fashion in our own large towns, adapting itself boldly to every variation in the boundary of the land on which it is built, and giving a very considerable effect of height without extravagant expense.

The metal font in the church of S. Bartholomew is a very admirable work of art, and most interesting in every way.

In the cathedral is a new pulpit, by Geefs, much praised in guide books, but not a favourable specimen of his powers, I trust.

S. Jacques, S. Martin, and other churches in Liège are remarkable for the richness of their internal polychromatic decorations. They are all, however, of very late date, quite Renaissance in their design and colouring, and very tawdry in effect and in detail. The east end of S. Jacques is, however, very impressive owing to the rich colour of the glass in the windows, which carries the decoration down from the roof

to the floor, whilst elsewhere, the roof only being painted, and the whole of the walls left in the coldest white, the effect is heavy and unsatisfactory. We have, in short, here a good practical proof—worth a thousand arguments—that colour to be successful must be generally diffused and not confined to one part of a building.

From Liège to Aix-la-Chapelle, of which too I shall say but little. The choir of the cathedral which had been entirely despoiled of its tracery is being gradually and well restored. It is both a noble and a very peculiar church, and perhaps the best view of it is to be obtained from the staircase in the old Rath-haus. How striking is the immense height of the choir as compared to its length, and how thoroughly fine and picturesque is the kind of dome, surrounded at its base with gables, which crowns the polygonal nave.

No one who visits Aix should omit to see the treasures in the sacristy of the cathedral. I have never seen anywhere so fine a gathering of mediæval goldsmith's work, and a little study of these old remains would immensely improve the work of the few men who are attempting to revive the old glory of their craft.

The Rath-haus contains in its upper stage a fine large groined hall, called the Kaiser-saal, divided down the centre by columns and arches; it is approached by a good groined stair-case, and is now being restored and decorated in fresco, by a Dusseldorf artist, with subjects from the life of Charlemagne.

Near the cathedral is a valuable remnant of good domestic work; it has windows with plate tracery, and above them a row of niches or arcading, the divisions of the arcade being filled in with figures of kings in a very effective manner. It reminded me of the famous *Maison des Musiciens*, at Rheims.

At Aix I was too near Cologne to omit the pleasure of spending another day among its crowd of architectural treasures, and so, instead of going to Dusseldorf direct, I gave myself a holiday, and renewed all my old recollections of its many glories.

I cannot think that the new works at the cathedral are so satisfactory as they are generally said to be. When I was there the scaffolding had just been removed from the south transept, and the effect was very far from good; there was a degree of poverty in the execution which is not felt in the old work; it looks thin, "liney," and attenuated, and makes me doubt very much, first, whether it is a fair reproduction of the old design; and next, whether the following out of an old design drawn to a small scale is possible without very great powers of designing. So much depends upon detail.

I believe that the building in Cologne which above all others ought most to be studied, is that wonderful church of S. Gereon, the interior of which is so fine, and so unlike what we ever think of doing in our new work. Its nave consists of an irregular decagon, entered from a western narthex, and surrounded by chapels, from the east of which runs a long and spacious choir, approached by a great flight of steps. This nave is about sixty-five feet from east to west, and slightly more from north to south; forming a very grand unbroken area, all within easy reach of any one voice, and, from its height and rich character, very impressive. The choir is of considerable length,

and raised on a crypt. A large modern altar placed on the steps leading to it from the nave, completely conceals it in the general view, and much mars the whole effect.

The fifth of the church when I was there was extreme, and the noble crypt which extends under the whole length of the choir was thoroughly desecrated. I noticed an original altar in a side chapel in the crypt, used as a receptacle for candle-ends! The sacristy of S. Gereon is a noble Middle-Pointed addition, fitted with old presses, and with some very beautiful glass in the windows. This, in the tracery, is very light in colour, spotted with ruby.

Next in grandeur, perhaps, to this church, is the east end of S. Martin's. Seen from the street below the east end, its great height, and the combination of the apsidal transepts and choir with the fine central steeple produce very great effect. It is worthy of notice, how completely similar all these apsidal terminations are in Cologne, and how like those of the same date in the north of Italy. The apses here, for instance, are almost exactly like that of the choir of Santa Maria Maggiore at Bergamo.

Cologne is rich in metal-work and early stalls. In S. Cunibert is a fine brass standard for lights, with a crucifix; in the choirs of S. Pantaleon and S. Andrew, some good 13th century stalls; S. Gereon has also some old candlesticks, and some woodwork worth notice, as also have some of the other churches.

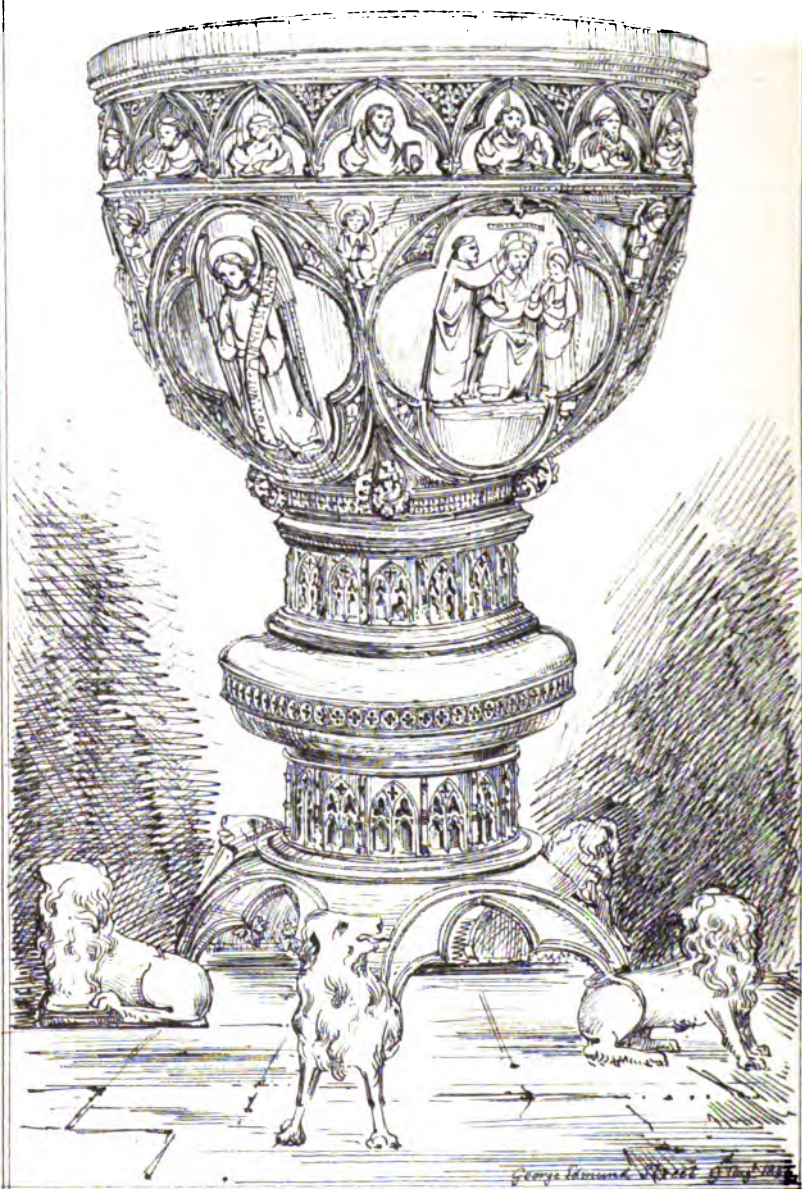
Perhaps the best example of later work in the city is the fine church of the Minorites, a good 14th century building, with a lofty and elegant lead turret rising out of the centre of the roof.

I found in several of the Cologne churches services in the morning, attended exclusively by children. They had no seats, but a succession of boards, with small kneeling-stools at regular intervals, were provided for them. The singing was uncommonly good and hearty, and after one of the services (at S. Maria in Capitolio,) I asked the children about it, and they told me that they went every day before school. I looked at some of their school-books, and found that they had a rather full Scripture History abridgment; and among other books one full of songs and hymns, which seemed to be particularly good and spirited—hearty, merry songs, which would be sure to take with children. We should do well if we could have such a service and such books for our English children.

There was an exhibition of early German pictures of considerable interest in the old hall called the Gurzenich. I found that it was organized by a Christian Art Society, which has a large number of members, and seems to be very actively at work. In the great hall of the Gurzenich is a magnificent fire-place, of late Middle-Pointed date, and much like the Courtrai fire-place in general idea; there are some very spirited figures in armour in its niches. This building is well known on the exterior by its general ancient character, and particularly by the lead canopies over the figures in its lowest stage.

But Cologne is too well known to make any more of my notes (which might be extended to tenfold length) palatable; and I shall, therefore, hurry on to what is, I believe, newer ground to most ecclesiologists than are its time-honoured and well-known buildings.





Brass Font: Münster Cathedral

From Deutz (the bridge to which place from Cologne affords the best general view of the city) a few hours of railway took me to Hamm, and thence by a branch I reached Munster. The country here is cheerful and English-looking; though rather flat, it is woody and well cultivated, and thickly populated,—at least, so I gathered by the multitude of passengers who swarmed at every station, all in blue smocks, and all smoking vehemently.

The churches and domestic buildings at Munster are almost equally interesting. Of the latter, the Rath-haus is the most remarkable. It is very elaborate and beautiful in all its details, but (like most of the house-fronts here) boasts of a regular show front. The ground stage consists of four open arches; the next, of four richly-traceried windows, divided by figures in niches, carved with great spirit; and above this is an immense stepped gable-end, divided into seven panels in width, and rising to about twice the height of the real roof. It is pinnacled, and filled with open traceries, which, being pierced above the roof, show the sky through their openings. The lower part of the building is of the best Middle-Pointed, but in the gable some of the tracery is ogee and poor.

This front was followed in Munster throughout the rest of the middle ages, as also by the Renaissance school, so that the whole town is full of arcaded streets, like an Italian town, and all the houses have more or less exaggerated fronts, stepped and pinnacled high above the roof-line. The *tout ensemble* of such a town, it may be imagined, is picturesque in the extreme, though not so valuable as at first sight it seems likely to prove to the architectural traveller. The endless repetition of the same—and that a bad—idea, is very tiresome, and so, beautiful as is the Rath-Haus in some of its detail, and striking as it certainly is in its general effect, I have not forgiven it as being the first example with which I am acquainted of a long series of barbarisms.

The only old apartment in this building, so far as I could discover, is a room called the Frieden-saal. It is a low council-chamber, of late date, which has been most elaborately restored, and renovated with much rich colour. There are some very good hinges and locks on a series of closets here.

Of the churches, there are some five or six old, besides some modern. The cathedral is very curious. Its plan shows two western towers; then a transept; a nave of two (!) very wide bays; transept again; and an apsidal choir, with several apsidal chapels round its aisle. The internal effect of the nave is singular. It is very simple, but from the great width of the bays rather bold-looking. The most notable things here are, a very noble brass font; a brass corona in the choir; a stand for eleven candles, also in the choir; a magnificent stone rood-screen of late date; a very good Sakraments-hauslein, and some niches for relics, &c., with their old doors; another stand for lights, something like that at S. Cunibert, Cologne; and some stalls of the 17th century, founded very closely upon mediæval examples. The brass font is circular, supported upon five lions, the two eastern of which are standing, the others recumbent. The stem is covered with tracery and moulding, and the bowl has five large quatrefoiled circles, the eastern containing



the Baptism of our Lord, and the other four the emblems of the four Evangelists, with scrolls and inscriptions in red letters; above them, a trefoiled arcade contains half figures of the twelve Apostles. The corona is large, containing 50 candles in one row; but it is of late date, and frittered away in elaborate tracery and crocketing. The rood-screen has two doorways—one on each side of an altar in the centre of its west front. This altar still remains, with a sculpture of the Crucifixion at its back, but is not used now, a modern altar having been put up in front of it. Two very light open staircases on the eastern side of the screen lead to the Gospel and Epistle sides of the loft. There is also a very fine and large crucifix against one of the nave piers.

The main entrance to the cathedral is through a sort of Galilee of Romanesque date adorned with a number of fine statues; this is at the south-west of the church, whilst on its north side are some fair Middle-Pointed cloisters.

Next to the cathedral in importance is the Oberwasser-Kirche, a late Middle-Pointed building; it has a large south-west tower very much of the same type as the great tower at Ypres, having four windows of two lights in each stage, and four stages all exactly alike, and above them an octagonal belfry stage of later date. The first example of this kind of design is seen in the four belfry windows of the cathedral at Soest, and still more remarkably in the steeple of Paderborn cathedral, but here it is developed into even greater regularity. This design, however, is poor in kind, and only respectable when characterized as at Soest and Paderborn by massive simplicity. The south door of the Oberwasser-Kirche is good, being double with square openings within an arched head. Internally the church is very lofty and light, but of no great length, and has an eastern apse, and some traces of old wall painting. A very good brass water vat hung from a small crane by the north door and served as a stoup for holy water; this is a common plan in the Munster churches.<sup>1</sup>

This church was being scraped of paint and whitewash; so also in the cathedral they were removing some trumpery work of the last century, and indeed generally in this district a good deal is being done to the finer churches, and in most of them a box is provided for offerings for the restoration of the fabric. In most, I should say, which are not "Evangelical:"—for in these, save where the government is repairing the stone work, they seem to be satisfied to put up pews and galleries, to keep the doors well locked, and to make their interiors look as cold, miserable, and repulsive as possible. Happily, however, the "Evangelical" Church is not very actively mischievous in architectural matters, and so one sees altars and reredoses still standing with candles and crucifixes, and curtains of white muslin or silk on each side, sometimes as in the Petri-Kirche at Soest double, first, on each side of the altar, and then the same height as the altar, and coming forward the full width of the footpace.<sup>2</sup> In the old altars, there are always arrangements for closets—generally at one end—whilst in the middle of the

<sup>1</sup> I have given a drawing of this vat in the *Instrumenta Ecclesiastica*.

<sup>2</sup> It must be understood that these are not the original curtains; but that the Lutherans have here preserved an old arrangement, is very evident.

back of the altar is often an opening, which I fancied might have been made for the reception of relics, but which seldom seems carefully enough fastened; the ends of the super-altars have also, very frequently, closets; generally speaking, the altars in this district are solid masses of masonry with a projecting and moulded mensa. This, however, is a digression, and I must now say somewhat of the Lamberti-Kirche, which is next to the cathedral the best church in Munster. Externally it has a western tower<sup>1</sup> of considerable dimensions dwarfed in appearance by the immense size of the roof which covers both nave and aisles; this is a not uncommon arrangement in this district, and has a parallel, as will be remembered, in the noble choir of S. Laurence at Nuremberg. Its main result is the great internal effect of height in the aisles and the opportunity it affords of obtaining what Germans were so fond of—an immense length of window opening. The entrance to S. Lambert on the south side is by a very beautiful doorway; the doorway itself is not very large, but its jamb mould runs up to a great height and encloses a fine sculptured tree of Jesse; the branches of the tree form a series of medallions, in each of which is a half figure, the whole is very rich in its effect, and the sculpture quite exquisite. Internally the only remarkable piece of furniture I noted was a very fine rood. The proportions and arrangements of the church are very similar to those of the famous Wiesen-Kirche, at Soest, which I shall have presently to describe, and mainly noticeable for the great effect of unbroken space, owing to the large span and great height of the arches, and the small number of piers supporting the roof.

Two other churches near this afforded little worth notice. One of them was Protestant, and as a consequence, was elaborately pewed and galleried; it was seven or eight bays in length, and groined throughout, and entered by a good double door. The other was very similar, and had a curious kind of narthex under the western tower.

The Ludgeri-Kirche is of more interest, having a fine octagonal belfry of late date; this was undergoing repair, as was also the church, whose nave is of simple Romanesque with a good Middle-Pointed apse. There is another church of small size with an eastern apse, and a very low gabled tower at the north-west angle. This is near the railway station.

For two things besides her domestic buildings Munster is certainly to be remembered: these are the brass work and the sculpture; the latter is generally remarkably good, and I think I have seldom seen more spirited figures than I saw there.

In a silversmith's shop, opposite the Lamberti-Kirche, I found a magnificent old monstrance, of the fourteenth century, and of very elaborate detail; it belonged to a church some miles distant, the name of which I have forgotten; this man was making church plate in very fair fashion, copying old examples with some care and with a good deal of feeling and enthusiasm; I need hardly say that such men are as rare on the continent as they are here.

From Munster I returned to Hamm, and thence by another branch

<sup>1</sup> On the south side of this steeple still hang the iron cages in which John of Leyden and his confreres were suspended before their execution.

railway to Soest, travelling through a country without any feature by which to remember it save its interminable rows of poplars.

The first view of Soest from the railway is striking; several steeples, of which that of the cathedral is the grandest, stand up well behind a bank of trees, and a great extent of picturesque and half ruined old town walls.

The town itself is very curious, much more like some large Swiss village, such as one remembers in the Upper Vaud or the Hasli-Thal, than any other cathedral town that I know in Northern Europe. The streets are all absurdly irregular, bending and twisting about in every possible direction, and full of half-timbered houses, which are all corbelled forward and seem generally to be very ancient. I think, indeed, that I have never seen more picturesque grouping of old buildings, but it is difficult to imagine how they can have preserved their old character so intact; there is absolutely, I believe, not one shop with a shop front or display of its wares of any kind, and hardly more than one modernized house, and this is a smart little inn with a nice garden, and a large Speise-saal whose walls were literally covered with English prints, many of them old and very good. The population of the place consists nevertheless of some seven or eight thousand persons.

The churches have some very remarkable features, of which the most singular is a kind of narthex at the west end, not forming part of the fabric, but built within the churches, the main groining extending on over it to the west end, and a large gallery being formed above it. The best example of this is in S. Peter's, and I shall leave, for the present, a detailed description of it.

The cathedral is a great, rude, desolate-looking church with but few remains of any interest, save at the west end, out of the centre of which rises a fine simple Romanesque steeple. This has five single-light windows in the stage above the roof, and four three-light windows above them. Then above this belfry-stage is on each face a steep gable, filled in with openings of varied shapes—on one side, a large circular window, with three other small openings, and on another side three large windows of three lights, and a very small circular window. These gables are not the full width of the tower, and from the angles between them rise four tall and massive pinnacles, slightly ornamented with corbel tables under the eaves, and covered with steep pyramidal metal roofs. The spire is of metal, octagonal in section,—the angles of the octagon springing from the apices of the four gables, and from the internal angles of the four pinnacles. The size and solidity of this remarkable tower, give great grandeur to it, and whilst in the treatment of its lower part we see the type of so many of the towers of later date in this district, in that of the spire we see the precursor of those noble spires rising from simple gabled towers which are the glory of Lüneburg and Lübeck and which I have already described in your pages.

In addition to an internal narthex, the cathedral has, in front of its tower, another groined sort of passage-way, opening to the west with six arches, and to the north and south with one arch. There is a second stage above these arches, and then from behind this mass rises the steeple. The whole of this part of the building is Roman-

esque, as, indeed, is the substance of the entire church, though it has been much mutilated by modern additions and alterations. The interior is painfully neglected and dirty, though it is, I believe, the only Catholic church in the place. The eastern apse has upon its groining some painting, which seems to be ancient and very good, having figures of saints &c., on a large scale, but it is very much hidden by an odious modern reredos. There is a good wooden crucifix against one of the piers, and some fine very early glass in the transepts windows. Early in the morning, when I went again into the cathedral I found it full of people singing well and very heartily.

The church of S. Peter stands close to the cathedral; and its choir and aisles, ending with three apses and steep slated roofs, its windows filled with Middle-Pointed traceries, with the old steeple at the west end capped with a modern bulbous spire, group very picturesquely with the stern and grand steeple of the cathedral. In plan it consists of a nave and aisles, of four primary bays, (each bay being subdivided by two arches opening into the aisles,) transepts, choir and apsidal choir-aisles, opening into the transepts. The two western bays of the nave are again subdivided into three divisions north and south, and four divisions east and west; all this space being groined over at a low level, and having a floor above, forming a gallery level with the triforium, which also is large and spacious. The internal effect of this low, dark entrance-way is most peculiar. In S. Peter's, its length from east to west is nearly 46 feet—just half the whole length of the nave! The architecture of the church generally is not otherwise very interesting; though the east end is good, and has some fragments of fair glass still remaining. I have already mentioned the curious arrangement of the curtains on each side of the Lutheran altar here.

S. Paul's is another church of precisely the same type. It has a good western steeple, with a very steep square roof, or rather, I should say, a low spire. The stages of the tower are repetitions of each other. Both this church and S. Peter's are disfigured by a wonderful accumulation of pews and galleries; there is still, however, in the sacristy, a very good press, of three divisions in width and two in height.

I come, last, to the Wiesen-Kirche, a most remarkable building, of whose history, I am sorry to say, I know absolutely nothing. It appears, however, to have been all erected at one period—in the first half of the 14th century,—and its scale is so fine, and its character throughout so good, that it is certainly one of the most noticeable churches in the north of Germany. Moreover, in internal effect, I think I know no church of the same size which can vie with it for exquisite grace and elegance, and, at the same time, boldness and grandeur of conception.

The plan may be described as a nave and aisles, of only three bays in length, about 76 feet in width, and 100 feet in length; the nave and aisles each terminating in an apse at the east, whilst at the west end there is an unfinished front, which seems to have been intended to have two towers. It is difficult to conceive how such a west front could ever have been suitable for a building which was in no other respect more than a mere chapel. It was never, however, at all nearly completed; and now a tall slated spire finishes one of the stunted towers

in a fashion which is picturesque in the distant view, but very unsatisfactory when seen close at hand. The nave and aisles are covered with one great roof, and groined at the same level. The four nave columns are very lofty, and without any capitals; the mouldings being continuous to the groining; there being no more than four points of support in a square of about 76 by 120 feet, it may be imagined that from every point the whole interior is visible. The windows are of immense height, but judiciously treated, as in the clerestory windows at Cologne, by the arrangement of colour in the glass; besides which, a kind of transom of quatrefoils runs through all the windows at about one fourth of the whole height. Below this transom, the glass is very rich and dark in colour; above the transom, for about half its height, there are figures under canopies, also dark with colour, and then a long sweep of beautiful grisaille runs up to the head of the windows, the patterns being all geometrical, and defined by delicate lines of colour: the whole is very jewel-like and brilliant, and fortunately a good deal remains. This is, indeed, just one of those buildings which depends very much for its proper effect upon all its windows being filled with coloured glass. All the old altars remain, though the church is Protestant. There is one in each apse, and one against the west side of the two easternmost of the nave columns. All the altars have closets in their ends, and the one against the south-east column of the nave has a portion of a very good Middle-Pointed stone reredos, and is itself richly panelled below the mensa.<sup>1</sup> Behind another altar in the north-eastern apse, there is the remnant of a very fine Middle-Pointed rood of wood, which is now nailed up behind a late triptych. There is a very good early Sakraments-hauslein in the north wall, and a good locker in the south wall of the principal apse, both with old iron doors. On two side altars in the nave, there have been erected some very fine pieces of late tabernacle-work. They have been brought from elsewhere; and I saw no place in the church from which they can have been taken. Another similar piece of stonework has been set up in the midst of the choir, and a door pierced through it leads into a pulpit, which grows out of and rests on the Lutheran altar! The north and south doorways are very fine; the latter having a window above it within the same arch, in the common German fashion. The whole church has an open parapet and lofty buttresses, with rather small pinnacles. The view from the east is certainly very striking; and though the idea is completely that of a chapel, rather than of a more ambitious church, it is certainly one of the finest chapels of its size that I have ever seen. The whole building is being restored at the expense of the King of Prussia, and at, I should think, very great cost, as it had suffered much from decay.

And now, having brought you thus far with me on my way, I must postpone any further extracts from my journal for some future time.

Yours very faithfully,

GEORGE EDMUND STREET.

<sup>1</sup> I have given a drawing of this, only restoring part of the tracery of the reredos which has been destroyed.





## PROPOSED CATHEDRAL AT LILLE.

WE have received a communication from M. le Comte de Caulaincourt to state that the Commission, on considering the matter, has come to the determination not to charge itself with the transport of plans to Lille: consequently the arrangement, of which we gave notice, of depositing them at 78, New Bond Street, is at an end. We must remind competitors that the latest day upon which they will be received at Lille is the 1st of March, and that the office is 102, Rue Royale, in that city.

## MOTETT CHOIR OF THE ECCLESIOLOGICAL SOCIETY.

**NOTICE.**—The Choir reassembled for practice in the Curzon Schools, May Fair, on the 3rd of September last, and meet every Monday fortnight, at 8 p.m. precisely. The last meeting this year will be on Monday, the 10th of December. After Christmas the Choir will meet at the same place on Jan. the 7th, and continue their meetings every fortnight, as at present, till further notice.

The Choir Committee have determined that a previous attendance at two-thirds of the entire number of the practice-meetings will be necessary, in ordinary cases, to constitute membership with the Choir at the next public meetings.

The six meetings already passed have been efficiently, though not numerously, attended; and considerable improvement in the singers generally may be reported.

T. HELMORE,

Hon. Secretary in Musical Matters.

6, Cheyne Walk, Chelsea.

## OXFORD ARCHITECTURAL SOCIETY.

THE first terminal meeting of this society was held in the society's rooms, Holywell, on Wednesday, the 7th instant, the Reverend the Rector of Exeter College, the President, in the chair.

The following gentlemen were balloted for, and elected members of the society:—Messrs. Burgess and Assheton of Christ Church, Mr. Jackson, of Wadham, and Mr. Nihill, of Jesus College.

W. Morris, Esq., of Exeter College, W. B. Bryan, Esq., of Worcester College, W. F. Reynolds, Esq., of Magdalen Hall, and J. A. Grindle, Esq., of S. Mary Hall, were proposed for election at the next meeting.

The President, having opened the meeting by announcing the lists of presents of books, &c., received since the last meeting, called upon Mr. Codrington, B.A., of Wadham College, senior Secretary, to read the



report. The report noticed with approbation, the extensive additions and restorations now being carried on at Exeter and Jesus Colleges. The new buildings at Exeter, facing the Broad-street, which are now sufficiently advanced to enable one to form a judgment of the whole were considered particularly satisfactory.

The President then called upon Mr. Hingston to read his paper.

Mr. Hingston began by calling attention to the fact that, "although many of the Cornish churches are of late and poor architecture, there is no county in England so rich in antiquities of every kind,—of *Phœnician* times, remains of rock castles and fortifications, and mine workings in the face of the cliffs; of *Ancient British and Druidical* times,—Tolmens, barrows, amphitheatres, diminutive Stonehenges, cromlechs, &c.; of *Roman* times,—earthworks, rounds, tumuli, incised slabs, and roads; of the days of Christianity—some dating, undoubtedly, from its first introduction,—oratories, holy wells, baptisteries, crosses." Having said that as "England has been called the Island of Saints, Cornwall may be called the Home of Saints," nearly every parish, and many towns, being called by the name of the saint to whom their church is dedicated, and those Saints Cornish Saints, such as SS. Mabyn, Burian, Ervan, Breaca, Ia, and the other members of the Irish mission in the fourth century, among whom was S. Piran. He proceeded to describe the ancient oratory of S. Piran in the sands, which is, he observed, "an existing testimony of the truth of the story of the Irish mission in the fourth century, if indeed, greater proof were needed than that afforded by the very names of nearly all the Cornish parishes—and, far more important than this, a living speaking witness, as it were, to the Christianity of these islands more than two hundred years before the mission of S. Augustine." The original church, it appears, perished in the sands at the end of the ninth century, and another was built eastward of it, which was also overwhelmed in the year 1780 by the drifting of the sand, and continued shifting of the sandhills. Camden says that the Saint was buried in the first oratory; his words are—"In sabulo positum est Sancti Pirani sacellum: qui, etiam Sanctus Hibernicus, hic requiescit." Mr. Hingston then proceeded to call attention to the next age,—the Saxon period. At Tintagel, it appears, "the Saxon chancel remains entire; it is built of rubble-masonry, and the windows and doorways are constructed in the same way as the well-known examples of ante-Norman architecture. . . . Behind the altar, at the east end, and apparently of the same date as the chancel, is a small Chapel. The east window is narrow and round-headed, and under it still remains the original stone altar, with mensa and incised crosses complete."

After a brief sketch of the remains of the First and Middle-Pointed styles, of the former of which S. Anthony in Roseland, and of the latter the spire of Lostwithiel, were cited as very beautiful examples, Mr. Hingston gave a short account of the Cornish Fonts and Baptisteries,—"*Dupath-well Chapel* is a curious example, and still retains its original stone roof. Other examples are found at S. Clere, S. Cubert, &c., and S. Keyne, immortalized by Southey. But, perhaps, the most remarkable of all is that at S. Maddern, near Penzance. It con-

sists of a small parallelogram, divided by a granite step into nave and chancel; the doorway is on the north side. In the south-east corner is the well, and at the east end the stone altar is in a tolerably perfect state. The celebrated Bishop Hall writes, in *The invisible World*, that a poor man was miraculously cured of lameness by being immersed in the water of this well, and that he was himself a witness of the fact." The ancient Cornish crosses were then described at considerable length. One, in memory of Dungerth, King of Cornwall, who was drowned, A.D. 872, has the inscription:—"Doniert rogavit pro animâ." Another, at S. Clement's, has this inscription,—"*Ianise Vitalis Filius Torrici*," in which British and Roman names are mixed, proving its high antiquity. "It is, indeed," Mr. Hingston observed, "remarkable that the hand of time and of fanaticism should have spared so many of these interesting relics. Even now, I am sorry to say, one disappears occasionally and is heard of no more, removed, perhaps, for the very purpose to which in many instances we owe their preservation—to be used as gate-posts. A friend of mine, last winter, discovered one in a very extraordinary situation. He was passing through S. Keverne on a walking tour round the Lizard, and stopped accidentally to talk with some masons who were re-building a chimney in a small cottage. His eye was almost immediately attracted by the form of the cross, covered with soot, as you may suppose, in the back of the chimney. It turned out to be, indeed, a cross; he pointed it out to the workmen; talked to them of the interest attaching to these relics of the faith of their earliest Christian forefathers—rescued the cross from the dark prison in which within another hour it would have been built up again; and had it erected in a conspicuous part of the village."

After telling an interesting anecdote of the cross at S. Michael Penkivel, of which a countryman had said to him one day when he was walking with the same friend—the restorer of the S. Keverne Cross, that it "was erected in the days when there were no workhouses," and remarking that he "could dwell on these venerable antiquities, and tell such simple anecdotes as those in connection with them, long enough to exhaust your patience, even if you are not weary of listening to me already;" Mr. Hingston passed on to "the second part of his subject,—the present aspect of the Ecclesiology of Cornwall. And "on this head," he said, "my remarks will be confined to the works of the last twenty years, before which, little or nothing was done in the way of church-building. About the year 1834, some churches of the most extraordinary architecture were perpetrated. A fair example of the class, is that of Chacewater, five miles from Truro. Fancy a huge square building, capable of containing on the ground-floor and in galleries, fifteen hundred persons, the whole area being covered with a vast flat, plaster ceiling, of which the inhabitants are very proud, because they believe it to be the most extensive flat ceiling unsupported by arcades, in the world, and, for all I know to the contrary, it may be.

"Penzance church was built about the same time, and by the same architect. It is very nearly the same church in design, carried out with costly materials for the most part, and it cost £10,000. It was finished in 1834; and one cannot help feeling deep regret that so

much right feeling and good spirit, and so many thousand pounds should have been thrown away upon such an unsightly, and constructionally unsafe erection. . . . But a few years after, in this same town, the first step towards decent architectural arrangement, was made by the erection of S. Paul's church. . . . Pleasing as a whole, this church, as might have been expected from its date, is full of grave faults in detail. The windows have jamb-shafts of plaster, and the reredos is of brick, plastered, and painted white. These wretched shams form a strange contrast with the marvellous solidity of the pulpit, which is one solid work of granite, hollowed out."

Other new churches and church restorations were then briefly described. Of S. Mary's, Truro, two pictures were drawn—one, as the lecturer remembered it some years ago; the other, as it is now.

Of the very beautiful new church of S. John, Pendeen, Mr. Hingston said, "Last year the very remarkable church of S. John, Pendeen, was consecrated. I say *remarkable*, because the parish-priest was the architect and master builder, and the parishioners their own masons and carpenters. This really fine cross church (for it is 135 feet long, very lofty, and modelled after the ancient cathedral of Iona,) cost little more than the value of the materials. It was built entirely by the people of the village, and chiefly in their extra hours. Circumstances such as these, invest Pendeen church with an interest which attaches to no other modern church with which I am acquainted, and seem more like a legend of the earlier ages of Christianity, than a plain uncoloured fact of the 19th century. Faults in the details are, of course, not wanting; but they are lost—we forget them—in the wondrous air of reality which pervades the whole."

Some account was then given of S. George's church, Truro, and of the polychromatic decorations of its apsidal sanctuary. In connection with the works there, Mr. Hingston said, "Before I conclude, I would say a few words upon two things in which Cornwall differs from the other counties of England—its stone, and its rare plants: both of which are, of course, intimately connected with architecture. Cornwall is celebrated for its granite quarries . . . of which the S. Stephen's granite is soft and fine enough for almost any degree of carving. This, I know, has been disputed; but I have seen the truth of my statement practically tested at S. George's Truro, where the capitals of the responds of the apse arch have been not only minutely carved with foliage, but also undercut so completely that the stems, bunches of grapes, and lower leaves stand out distinctly from themselves and from one another, so that you can put your hand behind and beneath them. . . . The experiment was entirely successful. I was myself at the time engaged all day long in the apse, working at the polychrome; and I may mention, as a proof of the intense interest taken by the stone-cutter (who has the beautiful name of *Clemens*,) that he worked at the capital one day till two hours past his dinner-hour—he had forgotten his dinner!"

Having then exhibited some specimens of serpentine and of the beautiful Alpine fern, *Adiantum Capillus Veneris* [from a cave at Carrickgladden, near S. Ives, (with one exception—Ilfracombe) its only English habitat,] Mr. Hingston concluded as follows:—"I fear I have

trespassed much on your time, and more on your patience. The subject chosen is probably more interesting to me—one of the ‘thirty thousand Cornishmen’ you remember in the old ballad—than it can be to you, inhabitants of ‘England,’ who look upon us as another race almost,—at least, a Cornish lady whom I know, was told in the Oxford market last summer that some very fine-looking broccoli exposed there for sale were ‘foreign.’ ‘Indeed!’ ‘Yes, ma’am, *foreign*; came from Cornwall!’ But, civilised or uncivilised, Cornwall has the Church, the bond which binds, or should bind us all together. It is for the glory of God in His Church that societies such as our own are founded, and their vitality will be safest and surest,—nay, then only safe and sure—when they keep that object constantly and reverently in view.”

The President thanked Mr. Hingston for his interesting paper. He remarked, that he had seen in other parts of England, besides Cornwall, churches every bit as bad as the Chacewater monstrosity, as the Chancellor of Peterborough, who was present, could also say, without doubt. He had met, also, with an instance of a church built, like Pendeen, almost entirely by the unaided efforts of the Clergyman and his parishioners. After some further remarks, the President dissolved the meeting, announcing that the next meeting would take place on the 21st instant.

Mr. Hingston’s paper was illustrated by some plates of crosses, &c., from his own work on the subject, and by some extremely beautiful drawings kindly lent for the occasion by George E. Street, Esq., F.S.A., Diocesan Architect.

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#### ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

THE annual meeting of this Society was held on October 17, the Rev. Lord Alwyn Compton in the chair. There was a beautiful exhibition of ecclesiastical embroidery, wood carving, architectural drawings and photographs, and other church works executed by amateurs, besides other objects of ecclesiastical and architectural interest.

The Rev. T. James then proceeded to read the Report for the year 1854-5.

“For the first time since the commencement of our society our report has to open with expressions of regret for the loss of one of our secretaries. We have indeed before had to record the irreparable loss of our first president, and we have had to regret vacancies among our officers by the removal or resignation of some of our most eminent members. But this year has cast the first shadow of death over our working staff, and we cannot let the name of Henry Rose disappear from its well-known place in our circulars, without the slight tribute of affectionate mention of one who, in conjunction with Mr. Poole and two or three others, must be looked upon as the originators of this society. To him, indeed, the architecturalists of Northampton are indebted for the first introduction of the subject among them; it was his

lectures delivered in this town, before this society was established, which may be said to have paved the way for the interest since taken here in the study of architecture, and for its varied fruits, so abundantly scattered around us, of which this society is justly proud. To his single and natural heart, to his simple and conciliatory manners, his freedom from all pretence, his mild and careful prudence, his well-digested lore, may be attributed much of that favour with which this society has been regarded by the public, and of the practical reforms it has effected. Mr. Rose's was that rare temper that never said, even in jest, an unkind or bitter word of any one; and I can say, as his colleague, that though he was often severely tried, it was quite impossible to quarrel with him even for a moment. One of his last occupations in health was preparing a paper which was to have been read at this present meeting, and it must be a matter of deep regret to us all that we have lost not only the delivery but the manuscript of that essay. Whatever may be the future course of our society, its earliest members will never forget the debt it owes to the kind heart and well-directed learning of Mr. Henry Rose.

"It will be quite unnecessary to enumerate all the details and recommendations made with respect to the various plans that have been brought before us this year. Though the number of plans laid before us yearly increase, yet we have each year fewer amendments to propose, because the principles we have propounded are daily more and more received. We have no longer to fight against stucco and paint, and shams, and galleries, and high pews, because these things are now disappearing of their own accord. Two new churches have this year been brought under the notice of the society. That in the parish of Stowe, erected after the plan of Mr. P. Hardwick; and that for a new district in Peterborough, by Mr. Ellis. The first is an exceedingly simple chapel in the style of the 13th century, of very good proportion and correct arrangement. This church has been consecrated.

"The original plan of that of Peterborough has been considerably modified on the recommendations of the Committee of the Society, and promises now to be a satisfactory church, considering the small sum to be expended on it. It exhibits a new design of clerestory, in windows gabled into the roof, after the manner of dormer-windows. This appeared to the committee a very allowable development, and they await, with interest, to see what its effect will be in execution. From local peculiarities of site, the tower will stand at the extreme east, against the north wall of the chancel, the basement story of which will form the vestry, the completion of the tower and spire being left for further contributions.

"The church of Broughton, mentioned in last year's report, has now been very successfully restored and reseated by Mr. E. F. Law, and every material point for which our society has contended, fairly carried out.

"The same may be said of the church at Glinton, remarkable for its lofty but ungraceful spire, a chapelry in the parish of Peakirk. Here, by the great liberality of the Rector of the parish, the work has been most efficiently carried out in oak, and the restoration made in the

most conservative spirit. The chancel which had formerly a lean-to roof, has now a gabled roof of good pitch, and is correctly stalled. The architect is Mr. Browning, of Stamford.

"The same gentleman also submitted for inspection the plans for the restoration and reseating of Barholm church and of S. John's, Stamford, and in these churches, though beyond the limits of our Archdeaconry, the suggestions of the committee will, we believe, be carried out.

"The very excellent plans for Stanwick church, by Mr. Slater, are only awaiting a further sum of money to be immediately commenced.

"The most considerable work in which the committee has been interested during the present year, is the enlargement and rearrangement of S. Giles's in this town. The committee rejoice that one great object which they most desired, the opening of the arches of the central tower, has been happily accomplished. Mr. Law, who has the charge of this building, has also submitted plans for a new roof for Blisworth church, and for the new roofing and reseating of the very interesting little cross church of Winwick, which were approved of by the committee.

"Plans for new schools at S. Peter's, in this town, by Mr. Law; at S. Martin's, Stamford, by Mr. Chilton; and for new parsonages, at East Haddon, by Mr. Slater, and at Lowick, by Mr. Browning; have also been forwarded for our inspection. A plan for a new school at Hargrave, by Mr. Baker, architect, is also exhibited to-day.

"In smaller matters, our advice has been called in, with reference to several sepulchral memorials; and a painted window at Kettering, by Mr. Oliphant; an engraved Brass, at Oakham, by Messrs. Waller, sepulchral crosses at Farndon and elsewhere, testify to the better tone of feeling and taste which is now universally prevailing on this subject.

"The committee congratulate the Dean and Chapter of Peterborough, in having placed their Cathedral under the safe guardianship of Mr. G. G. Scott, on the great success that has followed the free opening of it, and on the worthy and popular uses to which that magnificent fabric has been put on several recent occasions.

"The New Architectural Society of Leicestershire has been taken into union, and promises to be a most active and friendly coadjutor.

"It is proposed that life-subscription of members of this society be raised from £5 to £10."

Mr. James then proceeded to read a paper on "Church Work for Ladies."

"I have shortened the report to the briefest possible space, that I may devote the remainder of the time which you are kind enough to allot to me to some remarks on the manner in which ladies may be usefully employed in work for the improvement and decoration of our churches, or in matters connected with them. I know full well all the hard terms that have been launched against church upholstery and haberdashery; but if these words only mean church furniture, then we may accept them as sarcastic expressions for something we really require, and we shall not be frightened by hard terms from trying to do well what the church requires to be done at all. For, if there is to be anything of the kind within our churches, it should be the best of its kind. The principle which I stated here last year holds good of small things

as well as great, of great as well as small. Whatever we give to God's service must be the best we can give. There is no other reasonable service to God but this. If we think to give to God that which costs us nothing, whether it be of money, of time, of thought, it is not giving to God at all. The very word 'sacrifice' embodies and impresses this great truth. I wish, then, to apply this principle to-day to those works which pious and charitable and well-disposed women are ever ready to do for the honour of God's house, chiefly, of course, to the works done by that wonderful little instrument, the needle, the smallest and simplest of all human tools, but which, like the grain of mustard, in its works and effects, 'filleteth the land,' (whose history would be the history of the industry of the world, and whose inviting archæology in Egypt, and Sidon, and Greece, and Rome, I reluctantly relinquish); chiefly, I say, the works of the needle, but not of that exclusively, for there are works of the pencil and the chisel; there is the art of photography; there are other more handicraft aids that I may presently mention which may promote the kindred objects of architecture and ecclesiology.

"My own feeling is that we should sanctify every art by offering its first fruits in the temple; that we have no right to the cedar and vermillion of our own luxurious houses while the house of God lieth waste; that there is no material which God has given us, no modification of it which He has given us the intellect to produce, which has not its fitting place in His house, and which may not be rightly employed there, and that, too, apart from any risk of idolatry and superstition. I believe, on the contrary, that there is great spiritual idolatry worse than material idolatry, which we set up in our own houses, in our worship of works of art and luxury, wrong chiefly in its selfishness and in estranging our hearts from God's house to our own; whereas, I believe, we should have more real and conscientious enjoyment in those beautiful productions of the mind and skill of man if we had first hallowed them by dedicating the highest efforts of each and every art to the Lord's service.

"Idolatry was the great sin against which Moses had to struggle for his people, and he, under God's guidance, met this not by cutting down the ornaments of the tabernacle to the lowest standard, but by compelling every artist, and art, and material, into the service of the sanctuary; and their *wisdom of heart* was, 'to work all manner of work, of the engraver, and of the cunning workman, and of the embroiderer, in blue, and in purple, in scarlet, and in fine linen; and of the weaver, even of them that do any work, and of those that devise cunning work.'

"And to come to our own particular subject, we read that 'all the women that were wise-hearted did spin with their hands, and brought that which they had spun, both of blue, and of purple, and of scarlet, and of fine linen.'

"Now, our own church recognizes a certain amount of cloth, of purple and crimson, and of fine linen, in her appointments, and these I would rescue from the hands of upholsterers and tailors, and make over to those wise-hearted women who are always to be found willing to do church-work, but seldom know the best mode of performing it.

It is not so much the amount of such work that I wish to be increased, but the style and the character improved. If even the time bestowed in working elaborate bands and embroidering cambric handkerchiefs and showy slippers for popular preachers, were bestowed on works not for the man, but for the house—on the church, not on the curate—it would be in better principle as well as better taste.

“ It is not only that I wish to direct ladies’ attention to the proper subjects for their church-work, but also as to the appropriate style in which to execute them. With that view I have collected the specimens exhibited to-day. By the kindness of my friends I am able to exhibit some very beautiful examples of old English embroidery, and modern ones of the same character. You will at once see the very different style of this ancient ecclesiastical embroidery from the work usually executed for church purposes by tradesmen in the present day. The one exhibits fancy and taste, and speaks of the mind of the artist; the other is respectable and tradesmanlike, but tells of mere contract work done to order.

“ Now there is a remark of Mr. Ruskin’s for which I think we have to thank him more than for any of the many valuable remarks he has made, viz.: (I do not quote his exact words, but merely the idea) that we never take pleasure in any work where the mind of the workman is not visible. It is this which makes us, unconsciously and without second thought, prefer wrought iron to cast iron—a carved picture frame to a stucco one—oriental, to modern china. It is this which makes us indifferent to, if we do not absolutely hate, the repletion of compo ornaments in internal decoration, and of moulded and cast articles of internal furniture. And the more florid, and the higher the art, these mere mechanical repletions strive to imitate, the more hateful they become. What can really be best done by mere mechanical, unintellectual labour, such as simple mouldings, or turning in wood, provided there be no sham of material, are bearable and allowable, but good taste will in the end abhor pretentious ornaments, which require no finish from the hand of man. Take for example our preposterously ornate cast iron gates. These things have the double evil of being lifeless and pretentious—dead and bumptious—they are the essence of material self-righteousness—furniture pharisees—without a touch of truth, or simplicity or nature about them.

“ This which applies most strongly to all things of pretension, cast by mere handicraft, and where the mind has no part in the matter, applies also to many modern works where the hand of the workman is free, when he only copies a cast or a drawing, or even puts the natural object before him and merely copies. Witness the best stone carving in our modern churches, compared with that in the old. How little does the minute finish and finicking polish make up for the bold lifelike touches of the ancient workman—we see the mind in one work, the hand only in the other. Take again the wrought and the cast iron designs. In the latter we think perhaps of the designer—we never think of the workman. We are thus at a greater distance from the creative mind. Now all interest, after all, depends on the association of the object, be it what it may, with our fellow men. There is no



such thing as interest or sympathy except where, more or less latent, the human mind lurks. And the nearer we get to the working of the mind of man, the greater our interest in the object. Hence the intense sympathy, the inestimable value, and indeed the enormous market-price, of those few pen scratches of the great masters of painting, which fascinate one even beyond their most finished pictures. Why is this? Because, in looking on them, we dive into the most secret mysteries of their mind. We see the mind as well as the hand working, and the mind so much more than the hand.

"Now I want to apply these principles. (And do not think that this is too high-flying for the subject. Nothing is trifling or common when we are speaking of work done in God's service. I am not lowering great truths—I want to elevate the work.) I want to apply these principles to ladies' work, especially to the work of the needle. Of course there is a mechanical and useful branch of this which is not to be despised—which requires no exercise of the mind, and whence we look not to derive pleasure. The stitching of gussets and hemming of towels, the sewing on of the husband's or brother's buttons has its proper place. This is the useful, unpretending, mechanical part of needlework. But wives and sisters naturally feel that they are not at all times to be condemned to this drudgery. They revolt at the continual slavery of basting and hemstitch, and very properly allow their mind and their fingers occasionally to relax in fancy-work.

"And what does it result in? Art must be invoked, the imagination of the worsted shop tasked—if there is a touch of the romantic so much the better—and there grows under the needle something of this kind (the Rev. gentleman holding up a coloured pattern for ordinary worsted work), or better still, a Bandit in glowing coloured jacket, looking over a precipice, with a long gun in his hand—one clever dash of blue worsted gives the eye, at once so tender and so truculent, and the work is done. Or a less ambitious picture is a group of gigantic flowers, with pansies as big as pennies; cabbage roses, which deserve the name, suggesting pickle, rather than perfume; and gracefully falling fuchsia, as big as a hand bell. Is there any real beauty in this? Any originality, anything better than the sampler work of schools?

"It is simply copy, copy, stitch for stitch. Fancy-work without the slightest opportunity to exercise the fancy. Dull task work, unenlightened by one spark of freedom or grace.

"Now turn to the old needlework, the tambour and tapestry work, the embroidery of our great-grandmothers. It is the poetry of needlework. Though they had their patterns to work from, yet they were not the fixed, unrelenting stereotype where every little square of the wire-worked paper is filled up with its dot of colour. The turn of the tendrils, the shading of the flower, the cutting of the leaf, the selection of the colours, the grouping, the harmonising, were left to the skill and taste of the worker, and the eye delighted in the freedom, and recognised the mind, in the work. I have not many specimens of this kind of work here, but all of you must have seen it, and most of you probably possess some cherished specimens, hoarded up in high unopened drawers. Unlock those drawers, bring out those specimens,

and put them beside your modern worsted work ; and, notwithstanding all the fresh colours of the new pillow or screen, see if you do not recognise an individuality and spirit about the one which you will in vain look for in the other.

“ And now compare modern church embroidery with old. The ecclesiastical subjects necessarily admit of less fancy. The forms are more regular and rigid ; but which seems pleasure-work and which task-work ? Which heart-work, which hand-work ? Which looks done for love, and which for money ? Look at the graceful curves, the varied outline, the very irregularities that stamp it with life and spirit, and then compare the heavy monstrous pattern, which might have been done by a sewing machine, or represented by a piece of binding.

“ The chief objects to which English churchwardens will probably devote themselves are the decent cloths for the communion-table. There are, however, several other matters where their skill in needle-work might be well bestowed, as, for instance, the pulpit hangings, which should be a simple fall of worked cloth or velvet, a cover for the Bible desk or prayer desk, of which there are examples here. A coarser kind of work would suffice for hangings for the east end of a church, which are often useful where the wall is rough. The fine linen for the communion service might be appropriately worked, or to go to smaller matters, napkins for alms-dishes, or markers for the Bible and Prayer Book. A correct and handsome pall for the poor, who are often obliged to pay largely for the use of one, would be a true work of mercy, if supplied gratuitously to all who need it. There are commoner and plainer works for those who do not feel equal to the more artistic embroidery. I have specimens here to-day of hassocks or carpets and kneeling cushions, which are simple and easy enough to be done, and yet, being the voluntary offerings, and not bought furniture, are doubly valuable in our churches.

“ I cannot go into the history of this beautiful work—that has been already done by a member of our committee in a little work—‘ *Hand-book of Mediæval Embroidery*,’ but I may remind you that it was specially *English* work, and I will call your attention, after the meeting, to some of the very valuable examples which are here. You will see of how much grace and beauty this work is capable, and how admirably it has been imitated, without servile copyism in these recent examples.

“ I am much indebted to Miss Blencowe for the specimens she has sent to-day, but the whole craft of church needle-women, indeed, is deeply indebted to her for the time and trouble she has bestowed on this subject, and for her ready attention to every application made to her, though from entire strangers. With the manual I have mentioned, and the patterns published from designs of Miss Blencowe by Mr. Masters of New Bond Street, any lady may undertake this description of work, and, in their difficulties, may apply to Miss Blencowe herself. There exists a society for encouraging and superintending this kind of work, and for supplying altar coverings to colonial and poor churches. To the prospectus, of which I will read an extract, there is this valuable post-script, ‘ more workers wanted.’

"But I would not restrict ladies' church work to the needle. There are many other channels into which their zeal and taste may be directed. I have not time to dwell at length on all these various objects. I must content myself with simply specifying them. I need hardly say how useful to our *portfolios*, and to the great book which lies on the table to-day, would be any architectural sketches and drawings, especially of churches and ancient domestic architecture in our own archdeaconry.

"The execution of *painted glass* is another art which might be very appropriately taken up by ladies, though the specimens I have hitherto met with are not very successful.

"*Photography*, as Mr. Poole will doubtless show you, may be made a most valuable handmaid to architecture, and is quite within the compass of woman's hand.

"In the *illumination* of the title-pages of our Bibles and service books, in texts to be placed over alms-boxes, there is much scope for the delicate work of the female hand, and exquisite models in the old illuminated manuscripts to follow and study.

"There is another art, though, perhaps, it requires some natural talent for its successful execution, which might be made exceedingly available for church purposes, that of *wood-carving*.

"There are still other more humble spheres in which ladies may be useful in church work, and in aiding architectural and ecclesiological societies. Rubbings of brasses, which require nothing but careful and patient manual labour, are most useful in many ways to the antiquarian and the architect; and the more graceful adornment of our churches, at the great festivals, is well worth more attention than is generally bestowed upon it, and admits of, and, indeed, demands, the exercise of much taste and artistic feeling.

"I have only indicated some of those ways in which I think ladies might be moved to take a greater and more enlightened interest in the architecture and furniture of our churches than they have hitherto done. If there is any truth in what I have said, I am sure they would not be less benefited themselves, than they would be doing the Church service by this direction of their taste and work. I am sure they have the 'willing mind' and the skilful hand. I think I may have helped to indicate how they may be turned to the best advantage, and hope that my audience will not think it necessary for me to make any further apology for taking up so much of their time, on a subject which some may think unimportant."

Lord Overstone rose to move the adoption of the report, with thanks to Mr. James for his paper, and Sir George Robinson seconded it.

The Rev. G. A. Poole then read a valuable paper on "Photography as applicable to Architecture."

Thanks having been given to Mr. Poole, a vote of thanks was passed to the noble chairman, on the motion of Sir Henry Dryden, and the meeting separated.

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## WORCESTER DIOCESAN ARCHITECTURAL SOCIETY.

THE Annual Meeting was held at Worcester, on September 27th, 1855, the President, Lord Lyttelton, in the chair.

The report was read by the Secretary, Mr. Lechmere, from which it appeared that the prospects of the society were improving, as evinced by an increase of members and large attendances at the excursions. A hint was given to the Dean and Chapter of Worcester to open the cathedral to the public, in imitation of the Dean and Chapter of Peterborough.

In noticing the churches which had been erected or restored within the sphere of the society's operations, the committee thought it right to point out their defects as well as their merits, in order that past errors might be avoided, and that a continual improvement might take place in architectural arrangements. Churches at Redditch, Stratford, and Knightwick, had been consecrated since the last annual meeting. The first-named being adapted to hold a larger number of persons than could be well accommodated by the means at the disposal of the architect, the result was a poverty of detail which was much to be regretted, considering that the general arrangement was decidedly good. The consecrated chapel in the cemetery at Redditch, by Mr. Hopkins, of Worcester, was a successful example of an ecclesiastical-looking structure, erected with excessively restricted means. The new church at Stratford was defective from the same cause as that above-mentioned. That at Knightwick, designed by Mr. Perkins, of Worcester, was a good example of a small country church, especially when the moderate sum expended was taken into account; but it was to be regretted that more stonework was not introduced into the interior: the chancel arch in particular should have been of that material, even though it involved the sacrifice of some external ornament. The tower of Malvern abbey church was successfully restored, and it was hoped that the pews and galleries in that church would soon give way to better arrangements. At Queenhill chapel, Harvington and Hanley Castle churches, improvements had been carried out, the first and last chiefly through the munificence and exertions of Mr. Dowdeswell and Mr. Lechmere; and at Leigh church, although great improvements had been effected, they were not so satisfactory as they might have been under efficient professional advice. The committee earnestly urged the members to use their influence to prevent the erection of unsightly and improper mortuary memorials, such as weeping Cupids, urns like soup-tureens, and Pagan emblems: a simple head-stone was perhaps the best memorial; or, if means allowed, to adorn the church, by the erection of a stained-glass window, of a font (as at S. Helen's church), instead of disfiguring the building, as was now too often the case.

The report next stated that there was no greater cause of regret to Ecclesiological Societies than the knowledge that the mere fact of their awaking a feeling for mediæval art in the minds of others too often induced the ignorant amongst their hearers to commit further

spoliation, and the destruction of the works of their forefathers, under the false impression that they were carrying out the views of the society. This was the more to be regretted, as the persons who thus unintentionally mutilated our sacred structures frequently incurred an expenditure which would go far towards their proper and judicious restoration.

Stratford and Kidderminster were announced as the places for the society's visitation next year.

After the meeting the company proceeded to the cathedral, and Mr. Parker, of Oxford, undertook the office of cicerone over that edifice. First they descended to the crypt, which he pronounced to be Norman, in spite of Mr. Ashpitel's dictum as to its Saxonicity. The fact was, he said, the Archaeological Association was Saxon-mad, and dated every thing they could from that era. The old Saxon cathedral here was not on the same site as the present one, and indeed was not pulled down till after the present Norman one had been erected. Besides, he pointed out the base of one of the pillars in the crypt here which was a fac-simile of an early Norman one at Caen; and further, the Saxons did not use stone vaulting. The reason of the crypt being arranged in numerous aisles was because at that early period the art of vaulting over large spaces had not been attained, and the support of ranges of pillars was deemed necessary. When the Norman period commenced, the architects and masons in this country were far behind those of the continent, but in less than half a century we had passed them. The Normans brought stone from Caen in large fleets of vessels, which were generally floated over here in three or four tides, and then passed up any tidal river to the sites of contemplated churches. Hence the general position of old stone churches was near the banks of rivers. The stone used in Worcester crypt however was probably from some neighbouring quarry. On inspecting the choir, Mr. Parker at once contradicted Mr. Britton's theory respecting the roof being of a later date than the choir, by asserting that it was all of the same date, and afforded a beautiful specimen of "Early English." The great fire which burnt the cathedral in 1118 could not have destroyed the walls, and hence considerable portions of Wulstan's original structure peeped out here and there in many parts of the building, which he pointed out when opportunities offered. The effigy of King John, he thought, was of later date than the death of that monarch, though it was possible it might belong to the thirteenth century, but the tomb itself was evidently of the fifteenth century. The position of this monument, in front of the great altar, was a proof that King John was a great benefactor to his cathedral, and the choir and largest portion of the cathedral was built in or near his time. The tombs in the Lady Chapel attributed to the Saxon Bishops were of the thirteenth century, about the same date as the renovated building, though they might have been constructed at that time in memory of the aforesaid Bishops. The great east window probably consisted of five lancet lights, when first constructed. The stone of which the cathedral was built being of a very perishable kind, the outside of the walls was generally cased in some part of the fifteenth century; the windows mainly were of that

period, though some of them were of the fourteenth century, thus imparting a curious effect by the mixture of the styles. On passing the tomb of Prince Arthur, Mr. Parker observed that it was one of the richest specimens in existence of the time of Henry VII. The sculptured spandrels in the arcade-work of the Lady Chapel drew considerable attention, and one of them was specially pointed out as being supposed to represent S. Oswald offering up a model of his new church, and an angel receiving it. Mr. Parker said it was usual in such representations to give a tolerably accurate model of the building as it originally stood, which consequently rendered such sculptures highly interesting. The instance now under consideration probably represented the Saxon cathedral of S. Oswald; but as the sculpture was of the "Early English" period, it was a matter for conjecture whether the idea of the Saxon structure was derived from tradition or from pictorial or other authorities existing at the time. Mr. Parker also pointed out near the same spot a curious tomb-covering of tiles—an unusual circumstance. As to the little oriel window looking from the north wall of the choir aisle towards the high altar, he supposed it must have belonged to a room inhabited by a recluse or some sick monks wishing to take part in the services without leaving their chamber. Then the party returned to the nave, the peculiarities of which Mr. Parker pointed out, but, like all others who have visited the cathedral, he was at a loss to account for the two westernmost arches of the nave being of so much earlier a date (transitional Norman) than the rest of the structure to which they were attached: all he could say was, that those arches were apparently of the latter part of the twelfth century—say 1180, and were no doubt a portion of the building left undestroyed by the fire of 1202. Next the company went to the refectory and then to the chapter-house. Mr. Parker said that chapter-houses were almost peculiar to England; and this specimen, with its central shaft supporting the roof, was the only instance of the kind he was acquainted with of so early a date as the middle of the twelfth century. Finally, the Guesten-hall was visited, and regrets were loudly expressed that so fine a building, with its beautiful roof and its mural paintings, should be allowed to remain in its present lamentable condition.

Between seven and eight o'clock the company reassembled at the Natural History Room, where a *conversazione*, with tea and coffee, had been announced. Lord Lyttelton again took the chair, and the first part of the proceedings was the reading of a paper sent by Mr. Truefitt, architect, of London.

The numerous copies of old buildings, he observed, which had sprung up of late years were almost a disgrace to the present generation, inasmuch as they were servile imitations, exhibiting nothing original. He did not mean to say that the architectural profession had not many members who knew how to use their own ideas, but such men at present were in the minority, probably because they were so little wanted; most people therefore continued to be guided by the greater number and by unprofessional societies. These societies, he admitted, did good up to a certain point, by bringing people together and making them think and ask questions about what they had never cared for

before. After such a meeting as the present, for instance, a person might go home and look at his old church, and if he had seen on the walls of this room a sketch of a font or doorway from it, he would to his surprise find that he had, without knowing it, entered the sacred building some hundreds of times through a fine Norman archway. After that he would read an architectural book or two, become a member of this society, and then think himself "well up" in ecclesiastical architecture. Having once had his attention directed to the study, he could scarcely help following it up; but when their members had to do with church *building* they almost always went wrong—their ideas being entirely antiquarian, not architectural. Now, it was quite right, in *restoring* a building, to take the antiquarian view of the case,—never to pull down any work and rebuild it in another style, but always to prop up and patch an old building in all its varieties of form,—never to pull down elegant spirelets at the angles of our cathedrals because they were not of the date of the original building, but to restore them,—never to remove such quaint original buttresses as those flying ones at the east end of a certain structure not a hundred miles from the faithful city, merely because they were not there when the building was first erected; for if such mutilations were fully carried out, nearly all our churches would be eventually pulled down with the exception of the original portions, namely, the Norman doorways and broken fonts. Our buildings should be restored just as we found them: if there were a Norman nave and a "Decorated" chancel, restore each, but not try to make them alike: a building should be mended just as we patch an antique chair or rivet an old china bowl. If such societies as this confined themselves to restoration in this spirit, it would be well; but in new buildings it generally happened that these societies would make them imitations of some existing and favourite church; and thus it was we had so many Skelton churches about the country, so many Newark and Stamford spires, Sompting towers, Suffolk roofs, Malvern pavements, Norbury glass—in fact, one might go into a new church now, and find an authority for everything, from the tower down to the vestry poker. People would not look at a design that was new and to be fitted up for a building of the present age; and thus an architect was bound to reproduce works of a former generation to meet the views of a society or committee of *taste*. The sensible and correct way however was to use all that had been done in past times as our A B C, to make ourselves thoroughly acquainted with that alphabet, and then to design simply with the materials of the present day—bricks, glass, iron, everything that could be got, so that we built for the wants of the time we live in, endeavouring to advance and not to retrograde in church architecture as well as our domestic buildings. Crystal Palaces had shown what might be done with present materials; and though he did not want Crystal Palace churches, yet much more might be done in ecclesiastical buildings with the materials which the present age produced in abundance,—not adapting our glass, for instance, to the form of old traceried windows, but designing the windows so as best to receive our new style of glass,—not making iron-work look like wrought metal when we cast it,—not putting on the walls incrip-

tions which no one but architects and antiquaries could read, but in fact making things appear what they really were, and introducing every thing in the most sensible manner, so as to give a reason for every part of a design. Societies should be antiquarian in restoring old buildings, and architectural in superintending new ones. What would people say if, at the next exhibition of the Royal Academy, Sir Edwin Landseer, Dyce, Danby, Millais, Mulready, Webster, Eastlake, or Stanfield, were to send nothing but copies of old pictures, instead of producing new and beautiful compositions? Would such a thing be tolerated, however truthful the copies? No. Neither should architects be allowed—or rather obliged—to copy from their old masters.

A conversation then took place on the subject of Mr. Truefitt's paper, in which the chairman, Mr. Lygon, Mr. Lechmere, Mr. Parker, the Rev. D. Melville, Mr. Galton, Mr. Pullen, and others, took part.

Mr. Street, of Oxford, proceeded to read an elaborate paper "On colour as applied to architecture." He proved the general use of polychromy by the ancient architects, and cited magnificent specimens of various dates, both of Pagan and Christian times; commenting on the perfect harmony which subsisted between colouring and architecture—and even with the human figure. Then he described the various schools of colourists, and examined the principles of each. The paper exhibited great research, industry, and ability, and his practical recommendations to architects as to the application of colour in our churches were highly suggestive and valuable.

A discussion took place, in which Mr. Pullen led the way, as to the use of colour in architecture and sculpture, and the weight of opinion generally was in favour of the application of colour.

This concluded the proceedings of the evening, and the company separated about half-past ten.

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## NEW CHURCHES.

*S. —, Pokesdown, near Bournemouth, Hants.*—We have to thank Mr. Street for an anastatic perspective view, taken from the south-east, of this new church, designed by himself. Here we have a spacious chancel ending in a three-sided apse, a nave with a south porch at its western end, and west tower and spire. The style is Middle-Pointed, and the treatment is remarkably good, and yet extremely simple. The chancel shows a good two-light window, with a quatrefoil in the head, at the western part of its south side, and a similar window in each side of the apse. The south wall of the nave has two large three-light windows, with three foliated circles in the heads. The tower is well proportioned, and has an ample belfry-story, with two tall detached lights on each face, and an octagonal stone spire, with angle-haunches and gabled spire lights on the cardinal sides. The whole design is effective; and there is none of the usual parade of needless coped gables, and parapets, and purposeless buttresses.



.. *S.* —, *Penmaen, Monmouthshire.*—We have seen a perspective view, taken from the south-west, of the little new church designed by Mr. Norton for this hamlet of the parish of Mynyddysallwyn. It is a rather ornate chapel, consisting of chancel, nave, and south-west porch, with an octagonal spirelet over a bell-gable at the west end. The side windows are couplets: at the west end there are two two-light traceried windows set on a string: and the bell-gable above rests on a corbelled buttress, ending in a short corbelled shaft between the heads of the windows. The turret itself is octagonal, and is surmounted by a taper stone spire ending in a metal cross. No other points present themselves for notice. The building is intended, we believe, to accommodate three hundred worshippers.

*S. George the Martyr, Truro.*—This new church was consecrated on the 28th October. It is First-Pointed, of somewhat late character, though plain, and consists of nave, with north porch, and transepts, chancel and apsidal sanctuary. The tower, hereafter to be crowned with a lofty broach, (total height 140 feet) opens into the nave by a good arch at the west end, and is used as a baptistery. The font (of granite) raised on three steps, and ornamented in its eight faces with circles containing alternately crosses and trefoils, occupies the centre. The south doorway of the church is in the tower. The roof is of excellent pitch and well-framed, and the belfry-stage of the tower rises clear of it. The entire area of the nave and transepts is filled with low open benches, all facing eastward. The pulpit is north-west, and the prayer-desk at the south-west angle, of the chancel. The vestry is in the southern angle. The chancel is seated like the nave unfortunately, but the benches are arranged longitudinally, are occupied by the choir, and are very unobtrusive, leaving an alley more than three times as wide as that in the nave. The lectern stands in the centre at the chancel step. The chancel and sanctuary rise from the nave by five steps to the altar, the former opening into the latter by a fine arch, with richly carved capitals, (oak and vine leaves) deeply undercut by Clemens of Truro, and painted and gilded. Within the rails, which are moveable, polychrome has been very extensively used. The roof is in ultra-marine powdered with gold stars. The windows are surrounded with the foliage of oak, ivy, and vine, encircling medallions in the spandrels, containing angels with different musical instruments. In each angle of the apse supporting the roof is a granite shaft with caps and corbels, coloured and gilded, the shafts being in ultra-marine. Between these and the jambs of the windows, in allusion to the windows—single trefoiled lancets, containing the crucifixion, S. Mary, and S. John, executed by Warrington—are short explanatory texts; "His Mother—stood by the cross"—"I am the vine:" "Abide ye in Me"—"And the disciple, whom Jesus loved." Under the cills of the windows runs a border containing a pattern of roses; this rises between the windows, and passes over the credence niche on the north, and the three sedilia on the south side. Downwards the entire wall is coloured in ultra-marine, richly powdered with gold fleur-de-lis. The entire work was executed by amateurs, and in flat oil colours. The altar-work was the gift of the Ladies' Church Needle-

work Guild, advertised in the *Ecclesiologist*, and is very handsomely worked with flowers in coloured silks on a crimson-cloth ground. It is universally admired and appreciated. The two other windows of the apse, also by Warrington, contain the instruments of the crucifixion on shields. All the chancel windows, and one in the north transept, are filled with Powell's quarries. The other windows are filled with green glass. The church is paved throughout with Minton's tiles. It is 135 feet in length, and is from the designs of the Rev. William Haslam, who is well known, practically as well as theoretically, as an experienced church-builder.

### CHURCH RESTORATIONS.

*S. Michael, Oxford.*—This curious church has been admirably restored by Mr. Street, and is now a very interesting specimen of a mediæval town church. The plan comprises a west tower of very early, if not Saxon, Romanesque: the nave is without aisles in its western portion, but with one of two bays to the east of the south side; the second of them facing a transept on the north side (indicating what it was itself under an earlier condition of the church), that transept itself connected with a north chancel-aisle, or rather chantry of one bay—the sanctuary to that side, and the whole chancel to the south, being destitute of aisles. The restoration, besides its intrinsic merit, has the additional recommendation of having been carried out by right minded churchwardens, against the dogged opposition of a recalcitrant incumbent, who could not, though he may have wished it, find means to put a heavy hand upon the good work. The tower has been opened to the church, and the Romanesque west window filled with grisaille. The body of the church is of course fitted with open sittings, and the oak pulpit, of Third-Pointed date, raised upon a stem of due height, has been placed against the south jamb of the chancel-arch, approached by stone steps. The chancel is divided from the nave by a low stone screen of pretty design, composed of a series of narrow panels, containing a quatrefoiled vesica in each. The panel nearest the chancel entrance on each side being clear of the stalls is pierced, the rest being solid. We think this a mistake. It only interrupts the consistency of the design, without contributing to it any real lightness. Besides, this variation would become more apparent whenever decorative colour is added to the screen, for which, from its design, it is peculiarly well adapted. There are no gates, but for this the architect is not responsible. The stalls (not returned) look somewhat pinched, but this is inevitable from the narrowness of the chancel. The arch into the south aisle has been filled up with the old Third-Pointed parclose restored; it is heavy, but as it was there it was right to retain it. The chancel is disposed on four levels, paved with encaustic tiles, with black marble risers, besides which the altar stands on a footpace. The communion rails, mortising into the walls, are of brass, an ample open space being left between

them. The two side windows of the chancel are filled with grisaille; the one to the east having some figures in rather early glass, formerly existing in the church, felicitously worked up. The east window is a favourable specimen of Mr. Hardman's art; the tinctures, particularly the red, being of a very good character. We have deferred to the last the principal feature of the restoration—the reredos in coloured marbles. It may be described as a quasi baldachin; the centre is composed of a pediment of nearly the width of the altar, rising from slender angle shafts, and panelled with a trefoiled arch; the spandrels being filled with delicate mosaic of different marbles, of various dark hues, green, and red; above the altar ranges an arcading of unfoliated arches, filled with alabaster, which is, not very felicitously, bisected by a horizontal line of a darker specimen of the same material. Above this and enclosed by the trefoiled arch a Majesty was to have been depicted, but we fear its execution may be for the present adjourned. We now come to the most questionable feature of the reredos. As we have said, the pediment rests upon slender shafts of dark marbles. But besides these, it is, as it were, buttressed by other shafts of a much greater diameter, standing out a few inches in advance, and put beyond the line of the altar width. The effect of these is almost to give, at a distance, the perspective appearance of a baldachin. These larger pillars carry square blocks of alabaster growing into massive pinnacles, altogether looking too heavy for the shafts which bear them. With great merit in the whole reredos, we think this portion a mistake. The central portion would preferably have been borne upon pillars in its own plane, of a diameter intermediate between those of the two pairs, and the flanking pinnacles would then have been made pilaster-wise, instead of standing out solidly. This would have necessitated a more delicate treatment of them than they have received. We are constrained to make these remarks from observing in this reredos an instance of a tendency, which we think occasionally manifests itself among some of our best ecclesiastical architects, to compass heaviness, in aiming after boldness and power. The altar is simply but prettily vested by the accomplished needle of the architect's sister. On the whole the restoration deserves great commendation.

*S. Mary, Ticehurst, Sussex.*—This fine church is to be reseatd, some portentous galleries being removed, and the tracery to be restored to the clerestory, and to those side windows where it has perished, under the superintendence of Mr. Slater. We hope to recur to the restoration from ocular inspection.

*S. Bartholomew, Burwash, Sussex.*—This church, noticeable for its very early Romanesque west tower, and large western porch attached of Middle-Pointed, is being restored by Mr. Slater. We have had the opportunity of seeing both the designs, and what remains standing of the original structure. The condition of the walls has necessitated the pulling down of the old building, excepting the above feature and the arcades. The chancel will however be literally rebuilt, preserving the old materials as much as possible. The aisles will be widened and separately gabled. The nave is of three bays, with a Middle-Pointed arcade of octagonal pillars, except one which is circular. The windows of the aisles are

to be of two lights with square heads, the end windows of two lights pointed, those to the east having respectively a large quatrefoil in the head, and to the west a smaller quatrefoil with two bifoils in the tracery. The chancel is of First-Pointed, the eastern triplet and side lancets being restored:—of the latter there are three on the south side, and two to the north, the vestry gabling out at right angles between them. Besides, there was a curious kind of lychnoscopic window of late Middle-Pointed on the south side, of one light cinquefoiled in the head, between the most western lancet and the chancel arch, which is likewise to be restored. The organ chamber stands over the vestry, opening by an obtuse arch into the church. The chancel arch, which is preserved, springs from responds. Mr. Slater carefully restores the curious tower and shingled broach, and adds on the south side an external staircase turret to the belfry chamber dying away in the height of the tower. There are traces over the porch door of two single-light windows with a niche between, which are to be restored. The niche is prettily designed, the windows being cinquefoiled; an iron gate of simple design gives entrance to the porch; there is also to be a door in the north aisle. The prayer-desk against the south jamb of the chancel faces north and west. The restoration deserves much credit for preserving the important features of a village church full of character, while providing for the additional accommodation needed. We trust to recur to the work at a later stage of the restoration.

*Holy Cross, Ham, Staffordshire.*—A complete restoration of this interesting little church, including the addition of a new aisle, is in progress, under the superintendence of Mr. G. G. Scott. A mortuary chapel, designed by Chantrey, in a kind of Gothic, surprisingly good for its date, and most solidly built, will be preserved—as also the old west tower—a feature, by the way, scarcely worth keeping. We shall hope to recur to this work.

*S. Hilary, Cornwall.*—This important restoration, or rather rebuilding,—the working drawings of which have been already noticed in our pages,—demands, on its completion, a more minute account than we were able to give before. The architect is Mr. White, and while we admit that the design is highly creditable to him both for original treatment and for internal solemnity, we are bound to say, that we should have recognized it as Mr. White's anywhere, so does it abound with the striking mannerisms which distinguish all his churches. The plan is singular: nave and chancel with large aisles under separate roofs, the whole being crossed by two very slightly projecting transepts, south porch, and western tower and spire. The latter were alone left standing after the disastrous fire which was the immediate occasion of this rebuilding, and are very stumpy and inadequate to the rest of the church, and probably had something to do with the pitch of the new roofs, which are all unsatisfactorily low. By *low*, however, we must only be understood as speaking comparatively, for in the present stage of ecclesiological science we are accustomed to regard as “low” anything much less than an equilateral triangle; and we should add, that this defect which struck us powerfully on first coming upon the church, became much

less apparent afterwards; still it can scarcely be regarded as no defect, and we think it would have been better to have run the roof up to the usual pitch, and left the tower windows to take care of themselves. The tower and the church can never look as if they belonged to each other. Leaving then the former, we will proceed to the consideration of the latter. Externally the general effect is striking, and gives the idea of a church really much larger than it actually is. The three eastern gables are pierced each by a remarkable but effective window. The altar-window is of a kind which Mr. White seems particularly fond of; from without we were not pleased with its effect, from within it looks remarkably well, especially from the extreme west end, and is admirably adapted for good stained glass. It consists of one long central light, trefoiled, but so elongated that the idea of a foil is almost lost: on either side of this is a pair of lights, narrower, and having each a quatrefoil above, pierced through the apparently solid block in which the whole window is made by openings. All this is contained under one hood, the quoins and dressings in this and the two adjacent windows being of blackish and white stone set alternately, the effect of which is happy. The other windows are mostly of the same description—foiled openings pierced through solid tympana. The external door of the porch is strangely foliated in the same solid way, the foils being, of course, in so large an aperture, colossal. The chancel-roof is distinguished by a ridge-crest. The gables have very well cut crosses, that over the eastern gable of the nave being of an eccentric character, the two usually horizontal arms being curved upwards in a somewhat *flamboyant* way. The arrangement of the several parts, with the one exception of the shallow transepts, is particularly good, and all the dressings are admirably executed. Long transepts are of course unsuited to our present ritual, and we therefore have always allowed the legitimacy of our architects foreignising in the shallowness they give that feature. The present transepts however we happen not to like, although internally they are in good proportion with the nave. We fancied the transept windows were rather heavy; so much of the tympanum is left unpierced by the three openings in its head, that it has been thought necessary to incise a lily between them, in order to remove the baldness of effect. Within, as we have said of the exterior, the general effect is excellent, though most remarkable, and replete with mannerism. The arcades, which we conclude are made up of the remains of the old ones, are wretchedly thin and unsubstantial, approaching even to meanness. The arches across the church at the transepts are good: that opening into the chancel has black marble shafts supporting the innermost order of mouldings, one of which is well nigh quite hidden by the pulpit, and the effect of the other spoiled by the clumsy way in which the low screen which abuts against it is connected with the stalliform seats within. The sanctuary is entered by another arch, with similar shafts of black marble, but it is so very shallow, and the little altar rails which we presume the architect was compelled to design, are so insignificant, and the gradients so slightly rising, that this part of the church is by no means so pleasing as, we think, it might have been

made. Surely, if altar rails were insisted upon, moveable ones, sufficiently substantial to stand on their own bases, (like some introduced at S. Gerran's church, by the same architect,) would have been infinitely superior to the present miserably insignificant fixtures. The altar, which is very slightly raised above the nave, stands upon a footpace, and is quite clear of the cill of the east window. In the north wall is a credence table combined with a piscina, and in the south wall are sedilia with peculiarly designed square heads. The arrangement of the chancel is satisfactory; it, as well as the sanctuary, is paved with very good and tastefully arranged coloured tiles. A queer desk, by way of a lectern, grows out of the chancel screen on the south side of the entrance. The pulpit is particularly meagre and unsatisfactory, and we hope only temporary. All the roofs are good, and bold, and tolerably elaborate. We object strongly, however, to eight little apertures in the corners at the intersection, four square-headed, and four pointed—most mean-looking skylights, and having no stained glass in them, they strike and wound the eye most painfully, and seriously detract from the effect of the roof. We recommend their being immediately filled with Powell's quarries, if nothing better can be got, as at present they cannot fail to offend the eye of any person of taste. Indeed, the whole roof, creditable as it is to its designer, will never look well unless something be done to take off the new toy-like tone of the wood, which is of a very light colour, and is neither stained nor oiled. We hope that this is not a new crotchet of our architect's, that every bit of wood in a church must be left just as it comes from the plane; this is the case throughout S. Hilary, and the consequence is that it looks unfinished and unsatisfactory. All the seats are arranged moveably, upon a tiled floor, an admirable arrangement, though in this case evidently effected by a compromise. Fastened by hinges to the back of each bench is a huge rough plank, which lets down, if required, over the tiles, and affords a wooden floor to those who occupy the seat behind. The arrangement is dreadfully cumbrous, and if people are awkward in using their moveable floors will be productive of a very disagreeable banging throughout the church, unless, as will be probably the case, the "floors," which when we visited the church were all up, be always allowed to remain down. The sacristy is a very small portion of the east end of the north chancel aisle, and is very inadequately screened off. The font, which stands under a western arch in the south arcade, is rather too massive, and perhaps of somewhat too early a character: it is supported upon several small marble shafts, encircling a central one of granite. Its cover is a very strange example, and consists of beams placed vertically, and radiating round a centre, fixed upon a large flat cover, and tapering upwards to a point. The standards of the benches are well carved, and have *en masse* a tolerably rich effect, being of old oak, but looking sadly dry and musty for lack of oil, or something of the kind. In this church Mr. White has adopted a very strange mode of ornamentation for his wood work, and he has repeated it whenever he had an opportunity. We allude to groups of small round holes, similar to those usually pierced in the shutters of shops for the admission of light.

These occur in profusion in the beams of the font cover, in the pulpit, in the altar rails, &c. In one place, the vestry-parclose, they are decidedly inadmissible. This is so studded with those mysterious groups that all privacy is out of the question, and all that can be done now is to line the interior of the (otherwise) solid parclose with coloured cloth, which will not only make the sacristy fit for use, but will also give some character to these obnoxious holes. Mr. White should be careful how he yields to such crotchets as these; it is evidently a cròtchet, for there is hardly a part of the church where the peculiarity does not occur. But let him not think that we have written too critically, but rather regard what we have said as a compliment to his abilities and taste, in that we have taken so much trouble to describe a church which is calculated to increase the fame of an architect, of whose works we are often able to speak with commendation and approval.

*S. Buryan, Cornwall.*—This curious old church, (which is, indeed, a Deanery,) has lately been in some degree restored by the exertions of the curate in sole charge. The greater portion of the pews have been cut down and arranged as open benches. The tower has been thrown open into the church, and its basement story, ashlared in large blocks of granite, seen through a boldly moulded arch has a very good effect. The font, which is good, and closely resembles those of S. Ives and Camborne, has been cleaned and refixed. The chancel, in which some of the ancient misereres still remain, has been correctly arranged with stalls and subellæ. A lectern has been placed at the screen door. A new altar-table, and an open pulpit (little more than a platform on three steps with a traceried rail,) have been provided. Those who remember this church a few years ago, will be surprised at the wonderfully church-like appearance even these few alterations of the internal fittings have given it. The magnificent rood-screen, the lower part *in situ*, the tracery, etc., in chests, and the loft corpiece-beam fastened against the north wall of the church, is in good preservation, and retains its original colour and gilding, which are very rich.

*Deerhurst, Gloucestershire.*—This exceedingly interesting church, of which the nave is supposed to be of Saxon architecture, is about to be restored at an estimated cost of £1500. We have not yet learnt the name of the architect who is to be entrusted with this important work. But we hope, and believe, that a competent person will be engaged, and we would strongly recommend this case to the liberality of our readers.

*S. Egryn, Llanegryn, Merionethshire.*—This church for the last few years has been undergoing a thorough repair and restoration, under the superintendence of W. W. E. Wynne, Esq., the Lord of the Manor. The good, though plain, roof, has been repaired and re-slatted, a new east window has been inserted—(we could wish that it had been of a less Flamboyant character, and that the cusping had been better managed)—on the south side two windows have been introduced, not of very good design, but intended as copies of the old window remaining on the north side of the church. At the west end, a new window has

been inserted, the effect of which is very good, and over it has been erected a bell cot, copied in a great measure from a very elegant example, near Cheltenham. But the principal work which has been effected at Llanegryn, is the entire restoration of its glorious roodscreen, and most curious Norman font. The former may now be pronounced to be as perfect as when it was first erected. The access to it, is supposed formerly to have been by a ladder, which had disappeared, but a new entrance has been formed, through the north wall of the church by an external door, which however, when the proposed vestry is built, will open into it. The porch has been rebuilt in a good plain style, its roof being copied from that of the church, and several other works are intended, the principal of which is the entire fitting up of the church with open seats. The altar has been raised upon a platform, laid and faced with encaustic tiles, but it is proposed eventually to extend the platform across the chancel, and to remove a very unsightly "parlour pew" on the north side.

*Notre Dame, Prasles, Champagne, France.*—This very interesting little chapel of the thirteenth century, full of contemporary paintings, had been transformed into a barn. It is, so the local paper states, to be restored and rendered back to its sacred use. We observe that it is square-ended, with a two-light east window; "lancets," a remarkable double piscina, and vaulting, are spoken of. The paintings cover both the side walls and the vaulting, the principal representation being a large majesty at the east end. The paintings, though later, are said to present considerable analogy to the famous ones of S. Savin, which have been published. The outlines are boldly traced in red, the tinctures used are black, white, yellow, red, and a pale blue.

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## NOTICES AND ANSWERS TO CORRESPONDENTS.

### *To the Editor of the Ecclesiologist.*

SIR,—I need only refer you (1.) to the *Ecclesiologist* for 1852, in proof of the fact that there never has been any disposition on my part to ignore the merits of what I then called "Mr. Butterfield's noble work in Margaret Street," or (2.) to a letter of mine to you in 1850, on "Town Churches," in which there is the same kind of tribute to the excellence of his work elsewhere. I am sure, however, that if you look at my book again, you will see that there really was no reason for referring again to his work: I was talking only of ancient Italian work, to which All Saints', Margaret Street, bears no great resemblance, and you might just as well have blamed me for not referring to it in the paper on "Lübeck," which you printed about a year ago, and in which I was describing nothing but brick buildings. I am at a loss to know why Mr. Pugin's brick-work in S. George's Fields is mentioned by you at the same time as Mr. Butterfield's: for in point of



fact it is not only entirely unlike in every particular, but exemplifies just the kind of use of brick which it is most necessary to warn the world against instead of holding up to its admiration.

Believe me to be, yours faithfully,

Oxford, Oct. 5, 1855.

GEORGE EDMUND STREET.

We hasten to assure our friend Mr. Street that we never intended to impute to him any disposition to ignore the merits of All Saints' church, Margaret Street. We have not forgotten his generous tributes of praise to Mr. Butterfield's artistic merits. What we did intend to imply, and what, in spite of his letter, we still think we have reason to state, is this. Mr. Street has written a work specially on the employment of brick and marble in Italian-Pointed, but showing all through the clearly expressed and practical object of contributing hints towards the employment of these particular materials in England. Inspired by the richness and variety of his theme, he employs in his book (as it seemed to us) a style which would give a stranger the notion that such employment was wholly, or all but wholly, unknown in England; and that his publication would therefore be the first introduction of them to our countrymen. We do not mean to imply that Mr. Street *consciously* takes up this position. But his non-reference throughout to the church which was built in London, before his work was even advertised, for the express purpose (*inter alia*) of exhibiting the combination of brick and marble in Pointed architecture, might not unnaturally lead the reader to this inductive inference.

In justice to our own criticism we must in particular refer to two passages in which we think that the pre-existence of All Saints might well have induced some modification of statement. The first occurs in page xiv of the preface, where we read that "working in marble" (*subaudito* in Pointed architecture) "has been as yet so little practised among us, that we may almost regard it as at present unattempted." The other is found in page 284, in which Mr. Street, in summing up the capabilities of England for developing Pointed architecture in marble, truly notes that we are rich in *alabaster*, in the marbles of *Devonshire* and Ireland, of *Derbyshire* and Purbeck, in "*granites of various colours*," "*magnificent serpentine*," "*building stones of various colours*," "*every facility for making the most perfect bricks*," and finally *Mr. Minton's* admirable manufactory of decorative tiles. Every element of this polychrome apparatus which we have put into italics occurs in All Saints' church, and yet the paragraph which heralds it begins with the sentence "no excuse can be found for us if we continue to neglect to avail ourselves of them, as though they were still undiscovered."

We are sure that Mr. Street, when he quietly reviews the bearing of this passage, will agree in the justice of our critique. It is not made because we disagree with him—quite the contrary, but so agreeing we claim, that while giving him all honour and credit for his bold and truthful and able exposition of the requirements of Pointed architecture of the future, he should give likewise credit for the forecasting and embodiment of the same principle in a church, which has more than any other building been the direct offshoot of our society, and of our

own branch of the ecclesiological movement. We know, we repeat, that Mr. Street,—so frequent and so valued a contributor to our pages,—does full justice in his heart to the importance of the practical example set in All Saints' church. He will believe on his part that our remark, which has given him pain, was not intended to impute any unworthy motive for an omission which may well have been accidental.

WORCESTER CATHEDRAL.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—The writer of the notice of our cathedral in the last number of the *Ecclesiologist*, appears to have formed a better opinion of the pinnacles erected a few years ago than that generally entertained, which is *decidedly* unfavourable, especially as regards those at the east end and north-east transept; the architect himself was ashamed of them before his death. The present architect is very desirous of substituting First-Pointed lights for the present east window. The statement that "the cathedral is open for inspection without any fee," is quite a mistake; it is open, with the exception of the eastern chapels, for about a quarter of an hour before the commencement of Divine Service, but at all other times you are favoured with the attendance of the vergers.

I am, dear Sir, yours faithfully,

A RESIDENT IN WORCESTER.

[We must have been fortunate, for, though perfect strangers, we roamed over and examined the cathedral, eastern chapels included, unaccompanied or unchallenged by any vergers, and therefore gratuitously, after morning service. Our correspondent will observe that we only praise the eastern pinnacles in comparison with the overgrown spikes which they replace.]

THE ADELAIDE MEMORIAL WINDOW IN WORCESTER CATHEDRAL.

*To the Editor of the Ecclesiologist.*

SIR,—While fully admitting the truth of the criticism in your last number that the coloration in this window results in a uniform purple, you will perhaps allow me space for a few words of explanation as to the cause of this defect, and how far I am responsible for it. I believe then that the result is due, not to the design containing too large a surface of blue, but to the tint of the particular blue used being purple. This result I foresaw when a specimen of the glass was first shown to me, but as you are aware I did not execute the window myself, and I in vain expressed my conviction to that effect to the glass stainer. He considered himself responsible not to me but to the committee for the execution of my design, and this defect, which not only the writer in your last number, but nearly every one who has criticised the window, has pointed out, is the consequence. In confirmation of my opinion, I may be permitted to point to a window recently put up by me in the nave of Lincoln Cathedral, representing the history of Joseph. The proportion of blue ground in this window is very similar to the one under discussion, but owing to the difference of tint, I believe I am not wrong in saying there is no development of purple.

I am, Sir, yours faithfully,

FREDERICK PREEDY.

We are glad to hear that the Ladies' Embroidery Society meets with deserved encouragement. A frontal for Carlisle Cathedral is now in hand. But workers are much wanted; and the co-operation of any skilful embroiderers would be thankfully welcomed. It is possible that some of our readers may be able to induce their lady friends to join this useful and active society.

A copied tomb, very suitably designed by Mr. Slater, and well executed by Philip, has been placed over the grave of Mr. Carpenter in Highgate Cemetery.

*Gallicus* asks a question to which no sufficient answer has ever been given: viz., "Why the deep broad weather boards which form so conspicuous a feature in the tower-windows of continental churches are never adopted in England?" He adds, that besides the effect to the eye, such boards must (he thinks) be useful in directing downwards the body of sound from the bells so as to cause them to be better heard. We have always supposed that no modern architect has ever had courage enough to introduce features, so vigorous and picturesque, so incongruous with the usual trimness and primness of modern design.

We are obliged to postpone till our next number the notice of M. Alberdinck Thijm's interesting *Dietsche Warende* (Dutch garden) of which the first six numbers comprising the volume for 1855 have safely reached us.

We are glad to see that the unhappy dispute which threatened to put a stop to the erection of the "Bishop's Church" (i.e. cathedral, the first formal one in the United States) in the most important and growing city of Chicago have happily come to an end, and Bishop Whitehouse and his convention are uniting in pursuing the good work.

The Bishop of Puy in Auvergne is taking steps to create an ecclesiological museum in connection with his cathedral.

We observe in a foreign paper that the restoration of the ancient and interesting basilica of Santa Agnese at Rome is determined upon. The very curious S. Lorenzo is likewise to be rescued from its present condition of neglect, in the hands of the Lateran chapter, and given to a resident community.

We regret that we are obliged to postpone to our next number any report of the Second Anniversary Meeting of the *Oxford Plain Song Society* in the Hall of Magdalene College, presided over by the Bishop of Oxford, and attended by the President of Magdalene and a numerous assembly, on S. Cecilia's Day (22nd November).

We are looking forward with much interest to the approaching *Architectural Exhibition*. We earnestly hope that it may be successful; and we trust that all architects, who have the real interests of their profession at heart, will help the scheme by becoming themselves exhibitors.

Received, W. P.—G. M.—E. J. H.—H. B.—S. B. G.—*Clericus Cicestrensis* (to whom we will write privately).

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